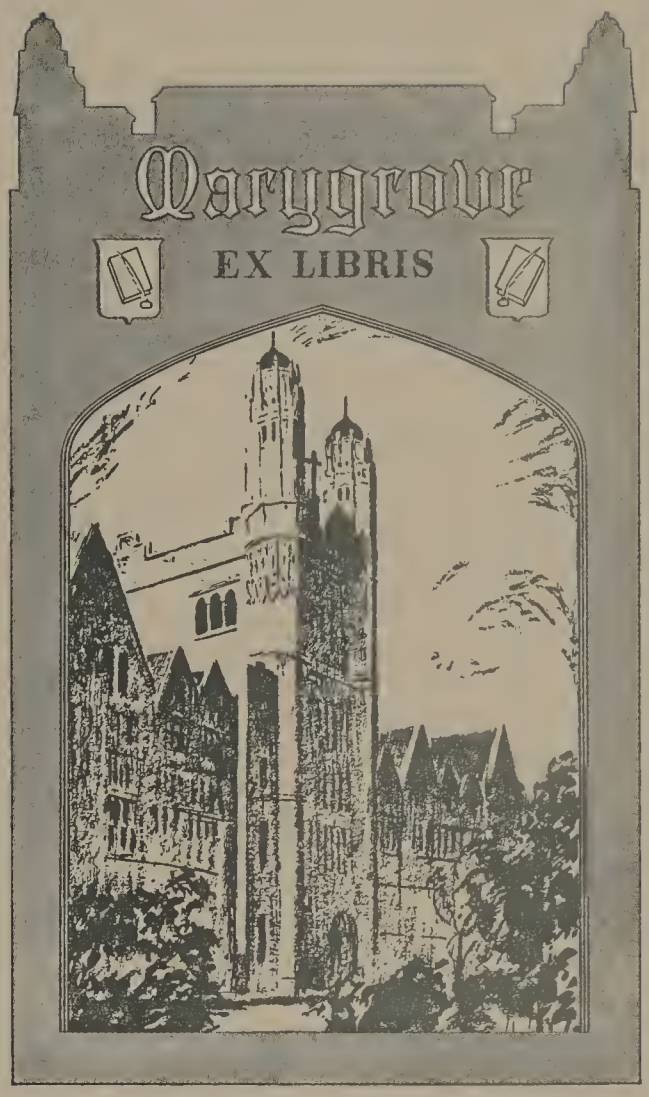
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# AMERICAN INDIAN
# AND
# OTHER FOLK DANCES

FOR

## SCHOOLS, PAGEANTS AND PLAYGROUNDS

Collected by
MARY SEVERANCE SHAFTER
Author of "Dramatic Dances for Small Children"

Music Arranged by
JOSEPHINE CONDON

New York
A. S. BARNES AND COMPANY
1928

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*Photo by A. W. Erickson, Arcata, Calif.*

AN INDIAN MAIDEN OF THE HOOPA TRIBE

# INTRODUCTION

Folk Dances have been taught for so many years now as a part of the public school curriculum that teachers and pupils have become very familiar with most of the least complicated dances of many of our friends across the seas. In fact some of us teachers must admit we are a little tired of the old favorites and are looking for some hitherto undiscovered material which has perhaps novel formations, new rhythms and yet is simple and adaptable.

Every instructor of folk dancing finds this difficult, for the folk dances, unlike others, cannot be composed conveniently by the individual to fit a need or an occasion, but have to be searched for patiently in their native environment and when found, transcribed authentically, and where changes have to be made as in the Indian ceremonial where the actual dance may occupy three days and begin on a plain and end on a hill-top, they must be made as sympathetically as possible, keeping the atmosphere, the formation, and steps as close to the original as may be in the new environment of the classroom or pageant stage.

These dances that I have collected here and there I am sure have not heretofore been published, with perhaps two exceptions and are for the most part quite simple. I have found the Indian dances invaluable not only for class but for pageants. It is to be hoped that the time is past when an Indian dance was needed in a pageant that the director would say to the head of the dancing committee: "We need a war dance and a harvesting dance for the Indian episode. Just make up anything, lots of action, beating of tom-toms, waving of bows and arrows- you know the sort of thing I mean, and, oh yes! have the harvesting thing end with smoking the pipe of peace." And when the unfortunate dance committee fled for data to the nearest library they could find no description of authentic dances described by dancers. Awful have been some of the attempts turned out by the willing but ignorant custodians of the dance, and I am hoping that the descriptions of the Indian dances in the following text will be of great help to the harassed director, and also be a valuable contribution to the dances of the camp-fire girls.

I think teachers everywhere will welcome the Armenian dances with their unusual formation, new rhythms and gay steps. I feel I must in this connection express my gratitude to Miss Clara Bissell of Constantinople, whose knowledge of the Armenian people, their customs and music, has been such a help and inspiration to me; also to Mr. Erickson of Arcata, who has been deeply interested in the Indians of California for the last thirty years, and whose pictures adorn these pages; and to Miss Josephine Condon, whose skill and tact with the Indians was one of the great factors that enabled us to get them after their dancing to sing their accompanying songs over and over for her till she could write them out in enduring form.

MARY S. SHAFTER

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# GLOSSARY OF DANCING TERMS

DANCING IN LINE OF DIRECTION: Moving around the room with the left hand toward the center of room. Progressing to the right hand side of your entrance door, around the room.

DANCING AGAINST LINE OF DIRECTION: In opposite direction above.

SINGLE CIRCLE: A circle formed of children one behind the other-making a complete circle, all facing either in line of direction or against it.

SINGLE CIRCLE, PARTNERS FACING: Single circle as above, except one partner has his right side toward the center; the other his left side. Both directly face one another.

RING CIRCLE: A single circle with every child facing toward the center. Hands joined.

SINGLE CIRCLE, FACING IN: Same as above, only the hands are not joined.

DOUBLE CIRCLE, FACING IN LINE OF DIRECTION: Partners side by side, inside hands joined. Boys left hand at hip. Girls right hands holding skirt.

DOUBLE CIRCLE, PARTNERS FACING: Partners facing one another, the boy has his back to the circle. The girl faces toward the center of the circle.

CHARGE: Step forward, side, or back with indicated foot, bending the knee of the stepping foot, and keeping the other knee straight. Both feet are flat on the floor. (Return to position.)

ARMS- SIDE HORIZONTAL: Raise the arms to the side, level with the shoulders, (i.e., parallel with the floor.)

ARMS FRONT HORIZONTAL: Raise the arms to the front, parallel with the floor and to each other.

FORE-ARMS FRONT HORIZONTAL: Bend the elbows close in to the body and extend the forearms straight forward parallel to each other and to the floor.

## GLOSSARY (Continued)

A FRONT COLUMN OF TWO RANKS: Two rows of children one behind the other facing in the same direction. The front row is the front column. The little lines of two in depth are the ranks.

HALF BEND: With the body erect and heels together, bend the knees.

FULL BEND: With the body erect, and feet apart, bend the knees, coming almost to a sitting position.

LEFT FOOT LEADING: Left foot in front, keeping right foot behind while doing the step indicated.

PANCAKE TURN: Single circle, partners facing. Partners join hands. Raise the joined hands making an arch on the side toward the center of the circle; both turn toward one another under it. They are now back to back. Raise the arch made by the arms on the side away from the center; both complete their turn under it and are again face to face.

OUTSIDE FOOT: The foot away from one's partner, when partners are side by side.

INSIDE FOOT: The foot toward one's partner, when partners are side by side.

OUTSIDE HAND: The hand away from one's partner, when partners are side by side.

INSIDE HAND: The hand toward one's partner, when partners are side by side.

FOU STEPS: Slide one foot to second position, back to first; slide the other foot to second position, and back to place. This step may be done sliding the free foot to fourth position front or rear. Do not progress on this step, but do it at place.

GALOP: Described for left foot. Step forward on left foot, close the right foot behind the left putting the weight on it, and repeat with left foot leading. The galop is done with much life, and hopping on the "closing" foot. For instance if two slides are taken the galop is like a hopping two step. The galop is frequently taken with four springing slides with one foot leading, then four with the other.

FIFTH AERIAL POSITION: (Described for the right foot) Raise the right foot in front of the left shin bone and with the right toe about four inches from the floor and pointed down. Hold the right knee well out to the side.

# North American Indian Dances

# INDIAN CORN DANCE

## (NORTH AMERICAN)

FORMATION: Ring circle, all facing toward center; hands hanging naturally at sides; body and head erect. For any number of participants, usually done by the women.

### I.

### MAKING THE FURROW FOR THE CORN.

**Measure 1** Step sideways with right foot in line of direction of circle (count "1 and")
Draw left foot to right as if making a furrow with the toe of left foot.
Lean slightly to the left as if looking at the furrow (count "2 and")

**Measures 2-6** Repeat Measure 1 five times more.

### II.

### SOWING THE CORN.

All left face so as to retrace their steps along the furrow they have made. The pouch holding the corn is hanging from the waist at the left side. The following step should be done in perfect unison.

**Measure 1** TAKING THE SEED.
The left hand holds the pouch. With the right hand pantomime the taking of the seed from the pouch at the same time taking one step forward with the left foot.

**Measure 2** THE BLESSING.
With both hands cupped together lift the corn to front horizontal (i.e. hands and arms parallel to the ground.)
Lift the face and eyes upward as if in invocation.

**Measure 3** THE SOWING.
Step forward with the right foot, bending down with backs straight and when the hands are near the ground invert them and pantomime the dropping of the seeds into the furrow.

**Measure 4** COVERING THE SEEDS WITH EARTH.
Raise the body to perpendicular and brush the left foot across as if covering the seed with soil.

**Measures 5-23** Repeat measures 1-4 six times more excepting the last measure.

**Measure 24** All face center of circle. Raise both hands high as if still holding the corn in invocation.

## INDIAN CORN DANCE (Continued)

### III.

### PUTTING A MAGIC CIRCLE AROUND THE PLANTED CORN.

All are in single circle as in I. This step is done with vigor. Begin with left foot and retrace the covered furrow with the following step, keeping feet parallel and bodies erect.

**Measure 1** Stamp to side with left foot (count 1) Close right foot to left (count "and") Repeat above. (count "2 and")

**Measures 2-7** Repeat Measure 1 six times more.

**Measure 8** Repeat Measure 1 retarding the movement.

**Measure 9** All stand at place and slowly raise hands to front horizontal palms down, fingers together in token of blessing the harvest.

## THE GREEN CORN DANCE

### SAN ILDEFONSO

By ALICE CORBIN

Far in the east
The gods beat
On thunder drums

With rhythmic thud
The dancers' feet
Answer the beat
Of the thunder drums.

Eagle feather
On raven hair,
With bright tablita's
Turquoise glare.

Tasselled corn
Stands tall and fair
From rain-washed roots
Through lambent air.

Corn springs up
From the seed in the ground,
The cradled corn
By the sun is found.

Eagle feather
And turkey plume
From the wind-swept cloud
Bring rain and gloom.

Hid in the cloud
The wind brings rain
And the water-song
To the dust-parched plain.

Far in the east
The gods retreat
As the thunder drums
Grow small and sweet.

The dancers' feet
Echo the sound
As the drums grow faint
And the rain comes down.

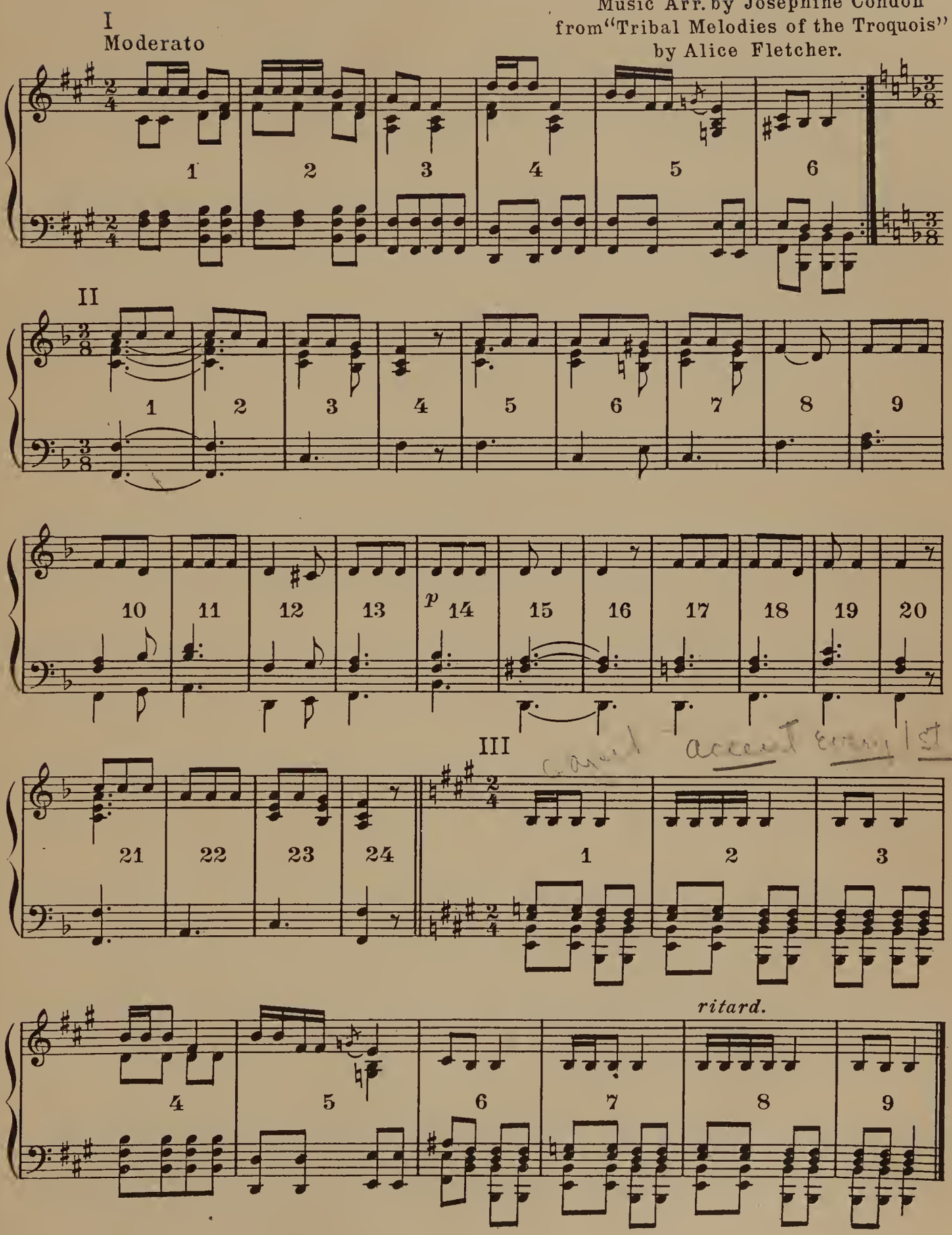
NOTE:- The music was adapted from Alice Fletcher's "Indian Song and Story from North America" and is here given by permission of Jerome H. Remick & Co., New York.

The Green Corn Dance printed above is from the volume of poems "Red Earth" published by Ralph Fletcher Seymour and is used with the consent of the author.

# INDIAN CORN DANCE

(SOUTH DAKOTAS)

Music Arr. by Josephine Condon
from "Tribal Melodies of the Troquois"
by Alice Fletcher.



# WHITE DEER DANCE

## INTRODUCTORY NOTE

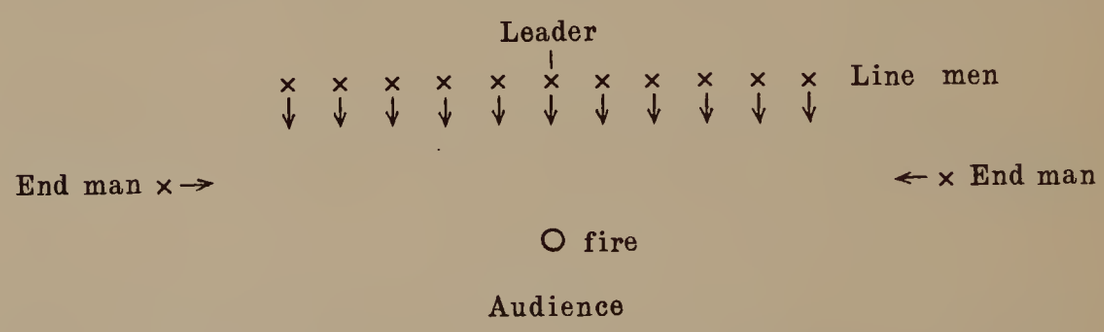
The White Deer Dance is usually given in September at the full of the moon in the Klamath River region of California. It is the Indians' form of prayer; it insures their having plenty of fish, grass, fruit, etc., for the coming year, and is presided over by the Medicine Man.

The line-men wear deer-skin skirts with shell trimmings and many strings of beads and shell around their throats. Their head-dresses are woodpecker feathers. The two end men have different head-dresses, made of seal tusks. See picture.

The dance is supposed to be done for three days. The first day common deer skins attached to sticks will do for the dancers to carry. The second day a better grade of skins is used, and on the third only albino deer skins are carried. These skins are very hard to get and are treasured from generation to generation.

# WHITE DEER DANCE
## (YUROK TRIBE)

FORMATION: A straight line with the leader, who gives the signals, in the center. All face forward towards the audience in erect position, heels together, toes out, excepting two dancers who face each other in a crouching position at opposite ends of the line, and about six feet in front of it. See diagram.




Each dancer in the line holds a stick with the deerskin on it in a perpendicular position, the butt end resting on the ground between the balls of the feet. The right hand holds the stick about a foot above the left. All look forward.

### INTRODUCTION.

**Measures 1-2** The leader signals "who-o-o." The line all raise their sticks up perpendicularly near their bodies, sliding their left hands down to the butt end of their sticks.

*Photo by A. W. Erickson, Arcata, Calif.*

*Photo by A. W. Erickson, Arcata, Calif.*

THE WHITE DEER DANCE

# WHITE DEER DANCE (Continued)

I.

**Measure 1** In time with the leader those in the line swing their sticks to front horizontal,* keeping the left hand at the left hip during the measure. All stamp the right foot four times to a measure throughout this and the succeeding 31 measures. The two end men rise slowly to an erect position still facing one another. They hold their flints in their right hands and raise their whistles to their mouths with their left.

**Measure 2** The line men lower the end of their sticks almost to the ground in front of them (Count 1). Then swing their sticks sideways in a big arc upward to the right side (Count 2-3-4).

The end men begin to advance toward one another with a peculiarly jerky yet springy step which they use throughout the dance. For clarity the end men's part will be described separately at the end of the description of the line men's part.

**Measure 3** The line men swing down their sticks in an arc to front horizontal again.

**Measure 4** Keeping their sticks at front horizontal the line men change the handhold on the stick, sliding the right down near the butt and placing the left hand above it.

**Measure 5** The line men lower the end of their sticks almost touching the ground in front (Count 1). They swing their sticks upward in a big arc to the left side (Count 2-3-4).

**Measure 6** They swing the end of their sticks down to front horizontal.

**Measure 7** Change hands on stick to original position while holding it at front horizontal.

**Measure 8** Bring pole up to an erect position as in Measure 1 only the pole is this time inclined slightly to the left.

**Measure 9** Repeat Measure 1

**Measures 10-16** Repeat Measure 2-8 only begin to swing in an arc to the left on measure 10 and to the right on measure 13.

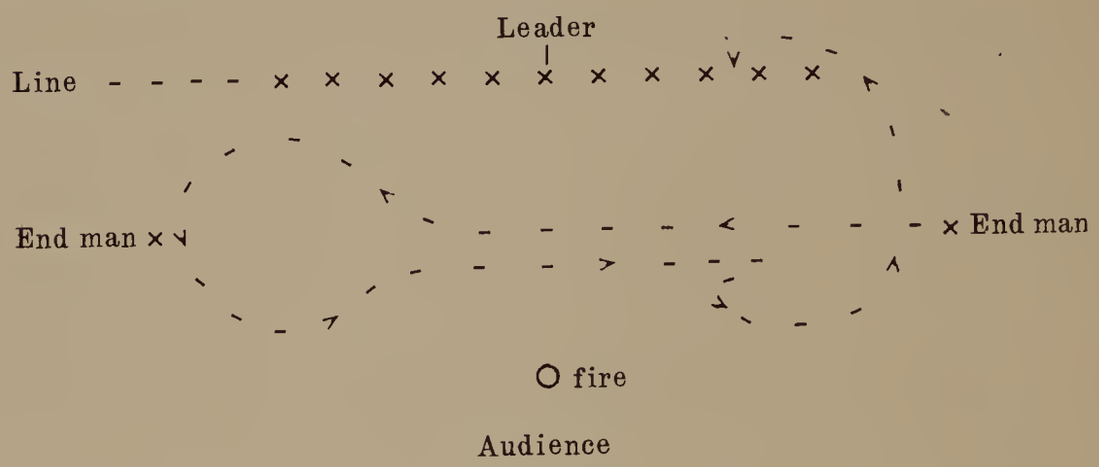
**Measures 17-32** Repeat all.

Meantime, while the line is executing the above, the end men describe a sort of figure 8 in front of the line timing their steps so as to get back in their designated positions at the end of the 32nd measure. The dance as done formerly by the Indians usually had thirty-one dancers in the line, fifteen on each side of the leader, who was in center. When the dance is done with less in line the end men turn their bodies this way

*See glossary

and that as they walk to use up time going over the shorter distance but they do not digress from the diagram given below.

Each end man advances in a straight line toward the other until they pass one another; they then begin to make a circle each to their right in front of the opposite end of the line from which they started. This diagram is what one end man does, the other does the same from the other side simultaneously.




By the end of sixteen measures they should both have completed their first circle. On the last sixteen they return passing each other and make a second circle to the right, in front of their own end of the line dancers. At the finish the end men do not crouch at their original positions but each goes around back of the line and pushes into it the third from the end on measures 31 and 32.

Exit music.

**Measure 1** The leader with knees very much bent takes 4 little galop* steps toward the fire. His deer-stick held perpendicularly. The end men call "hic-hic" through this and the succeeding three measures.

**Measure 2** He taps his right foot four times, a little in front of left.

**Measure 3** Still tapping his right foot he lowers his deer-stick to front horizontal.

**Measure 4** He walks backward to place. Through these four measures the line stand motionless at place.

Intro. Music.

**Measure 1** He gives the quavering signal "who-o-o-." All drop the butts of their sticks to the floor as in the original formation.

**Measure 2** At the second signal Who-o-o. All face to the left and file off lifting their sticks a few inches from the floor but still keeping them in a perpendicular position in front of them.

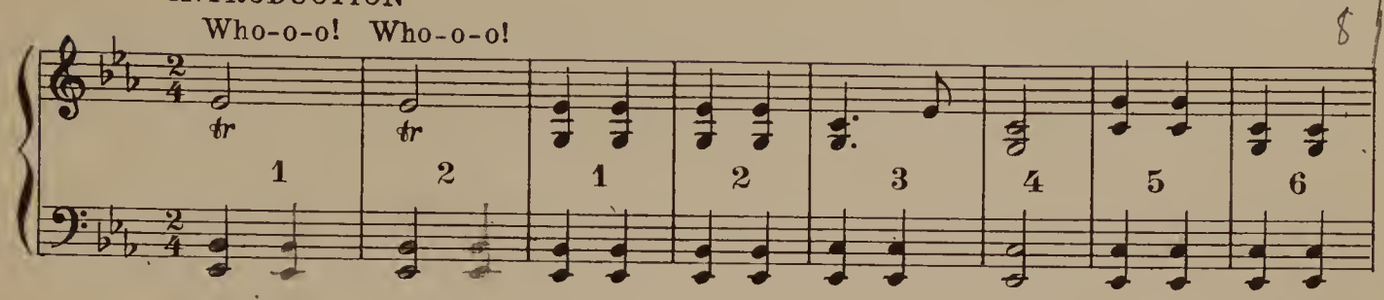
*See glossary

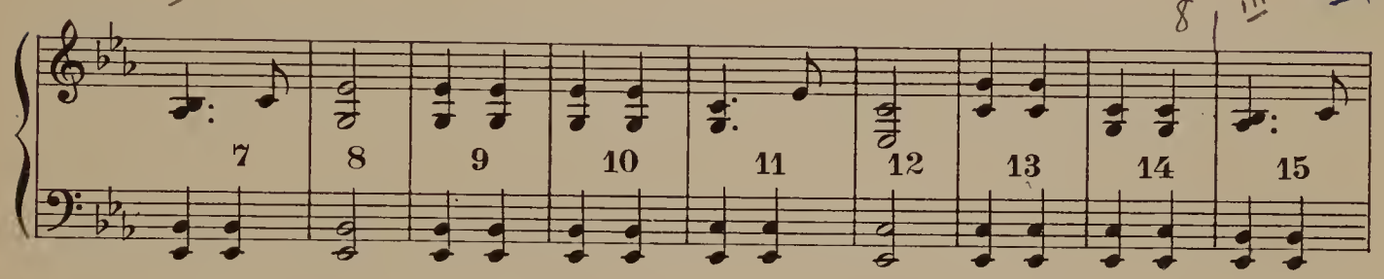
# WHITE DEER DANCE

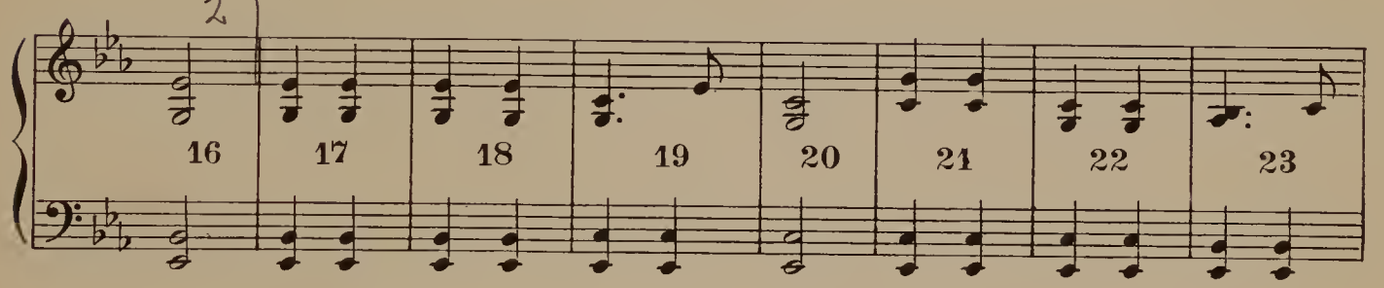
Arr. by Josephine Condon

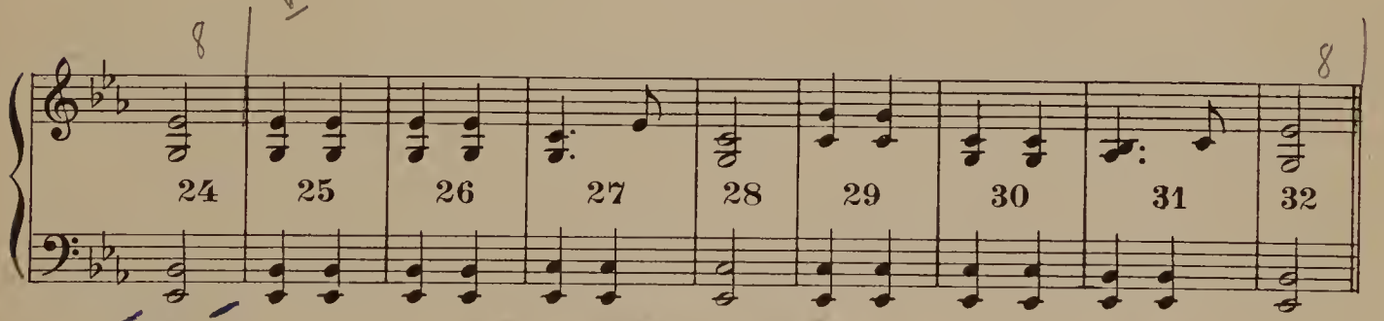
INTRODUCTION

Who-o-o! Who-o-o!



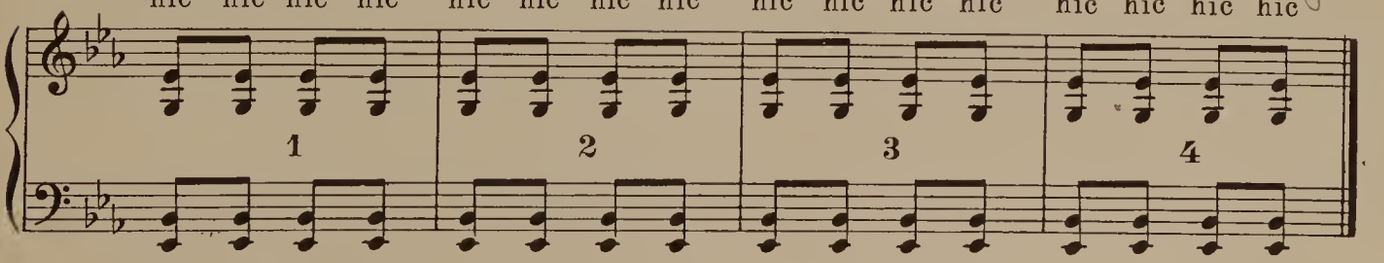




Exit music

hic hic hic hic hic hic hic hic hic hic hic hic hic hic hic hic



# JUMPING DANCE

## (YUROK INDIAN DANCE OF CALIFORNIA)

This dance when done by the Klamath River Indians usually immediately succeded the White Deer dance, and when given for pageantry purposes could be done as part of the White Deer dance if more diversity is desired.

After finishing the White Deer dance the Indians would go up into the high hills "carrying their prayer to heaven" and since the Medicine Man officiated at this dance a Medicine Woman was the leading spirit of the Jumping Dance. The accompanying photograph will give a very good idea of the dancers' costumes. Each participant, including the woman, carried a basket made very much in the form of a long, flat purse. This basket was filled with healing herbs.

With the line of dancers formed behind her, the Witch Woman built a fire and crouched at one side of it. She took out some of the herbs from the purse and placed them in the shape of a cross. She then pushed her hands over the north end of the cross away from her as if pushing trouble and sickness away that was coming toward her from the north, then likewise to south, east and west. She then took a coal from the fire and placed it in the middle of the cross at the point of intersection. This done she arose and with hand upraised to the sky, she prayed for the health and happiness of the tribe, Then, crouching down again, she repeated her prayer with arms outstretched before her. At the conclusion of her prayer the dance leader gave his signal to begin the dance. (See beginning of description of the Jumping Dance.)

In giving this in a pageant have the dancers sing with what I call a sort of "pushing" intonation. The Indians when they sing "Wo-o" tremolo the note decidedly. The "hā" comes with a throbbing sort of intensity, and the "yäh" drops with quite a gutteral note. The Klamath tribes usually begin their dances with the right foot and right hand and each step is usually done four times. The dancers keep close watch on their leader, and keep in perfect time with him.

M.S.S.

# JUMPING DANCE

## (YUROK INDIAN DANCE OF CALIFORNIA)

FORMATION: A straight line of dancers spaced about a foot apart, erect position, heels together. Leader in the center. All hold baskets in their right hands. Forearms held at front horizontal.* Leader gives signal to begin: Wo-o-o-o-o. Music starts and all sing.

I.

**Measure 1** (Sing Wo-o-o-o) All raise right hands in a forward arc to a perpendicular position, at the same time rising on their toes (count 1-2.) Bring right arm down to original position dropping on heels and bending knees slightly. (Count 3-4.)

**Measure 2** (Sing hā) (Sing yäh) All stamp forward on right foot somewhat like our command "Charge"* only the rear knee is bent also. (Count 1-2-and) Bring right foot back beside left and straighten knees, forearms still at front horizontal. (Count 3 and 4.)

**Measures 3-4** Facing obliquely toward right repeat all to right in unison.

**Measures 5-6** Making almost a half turn to left repeat Measurures 1 and 2.

**Measures 7-8** Facing forward again repeat measures 1 and 2.

**Measure 9** Leader gives first signal singing Wo-o-o-o. The rest cease singing. All bend knees and squat down in perfect unison with the leader.

**Measure 10** Leader gives second signal Wo-o-o-o. All place the baskets on the ground in front of them and as far away as they can reach easily.

**Measure 11** Leader gives third signal Wo-o-o-o. All stand erect in original position.

**Measure 12** Leader gives fourth signal Wo-o-o. On this signal all dancers clasp hands with next in line by interlocking fingers (Count 1-2) Bend knees weight on balls of the feet. (Count 3) Straighten knees and drop heels with thud (count 4) emphasizing the last o sharply as the heels drop.

II.

**Measures 1-8** Repeat 1-8 of I, only doing it as a line instead of individually and raising and lowering both interlocked hands, instead of the right only, on the odd measures.

**Measure 9** At leader's first signal all bend down as in I, Measure 1. They unclasp hands.

**Measure 10** At the leader's second signal all pick up baskets with right hand.

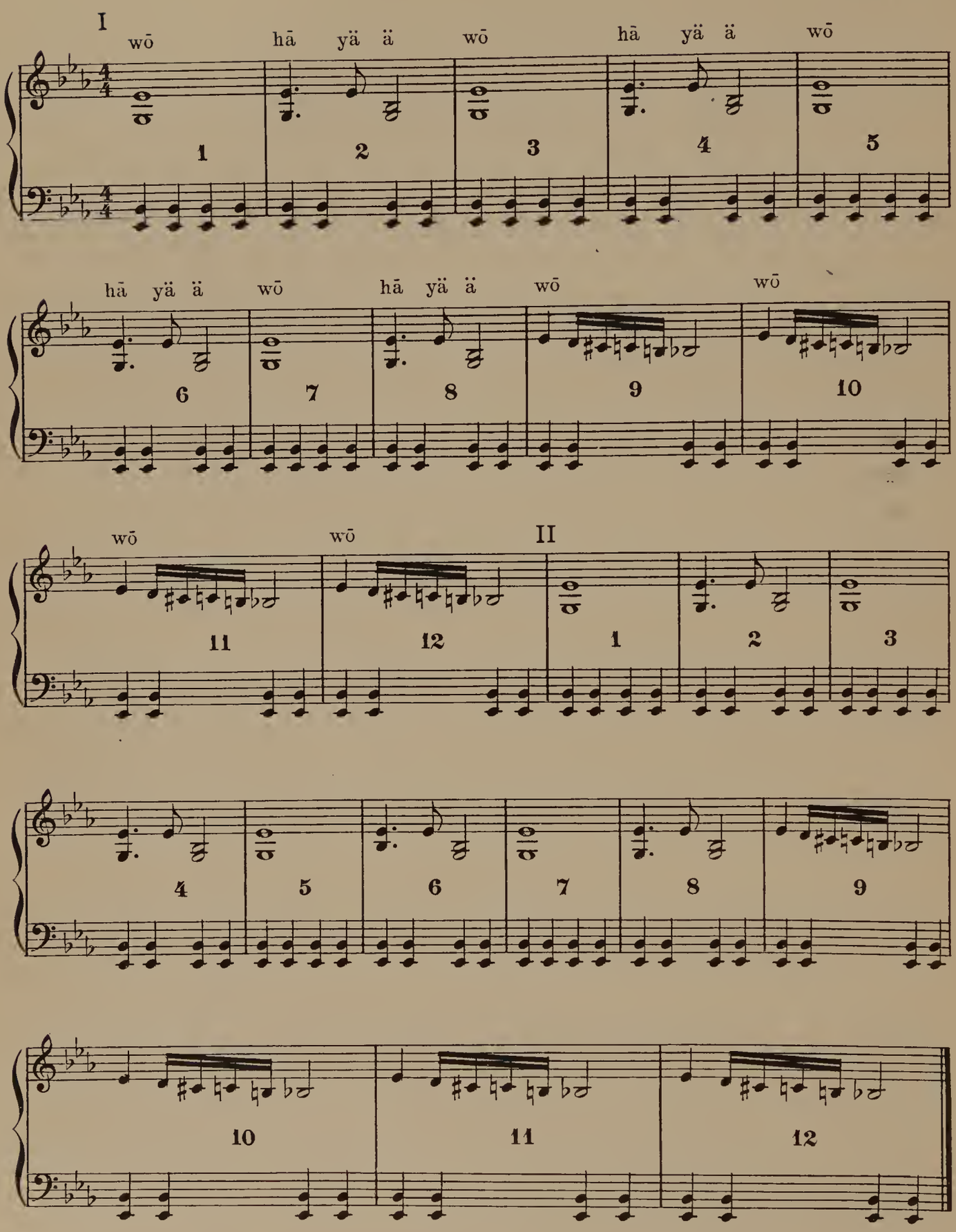
**Measure 11** At leader's third signal all stand erect as in the original formation.

**Measure 12** The leader on the fourth signal faces towards exit and the watching line faces as one man with him, and they exit with a curious strutting sort of walking step. If the leader wishes to repeat the dance, he remains facing forward.

* See glossary.

# JUMPING DANCE

Arr. by Josephine Condon



# KALEA DANCE

## (BOW AND ARROW)

## (DONE BY THE MIWOK INDIANS OF CENTRAL CALIFORNIA)

### EXPLANATORY NOTE

This is a bow and arrow dance done by the Indians of central California. It was generally done in the Ceremonial House which had but one entrance. The fire was in the center: the drum, which was a hollow log was a little to one side and at the back away from the entrance. The audience sat on the other side of the fire away from the dancers. When adapting this dance for a festival the fire should be down stage center and the dancers should enter from the left side. If it is wished to have the scene more realistic, have two clowns in the audience who do a sort of clown dance afterwards. This dance has been described for festival or pageant use, and for variety some of the steps used have been taken from other dances of the same tribe. The dance formation is authentic.

Diagram of position of dancers at end of fifth step

X = Men

⊠ = Women

Audience

□ Fire

L.E.
→

X Sobobbe

□ Drums

X Drummer

⊠ 2 ⊠ 1

⊠ 4 ⊠ 3

X X X X X

1 2 3 4 Whistler

Participants: Five men, four women, drummer and caller-out.

One of the man dancers, the fifth, carries a bone whistle; the sobobbe or caller-out has none. The other male dancers carry bows in their left hands arrows in their right. The women carry ropes of goosedown feathers.

No music. The drummer and sobobbe enter and walk to drum at left. The drummer taps the drum and the first male dancer enters, running in from left entrance. He leaps the fire and going toward right stage threatens the aud-

ience. The sobobbe exclaims: "Hoh, hoh, hoh why-u" while the dancer is menacing the spectators. The dancer carries on his pantomime covering ground to the left in front of the fire. Again the sobobbe repeats his call in time to the drum, and on the second "why-u" the dancer stops his pantomime and begins his dance working around the fire to his right and pointing his bow and arrow toward the fire. He finishes center. All the above is done to the drum and to the call of the sobobbe.
(Note: When the sobobbe wants the dancers to go slowly he calls "hoh;" when fast "Whi-yu.")

I.

Music begins: Count 1-2-3-4, to a measure.

**Measure 1** "Hoh." Dancer begins right foot, hopping on it twice (Count 1-2) Steps forward on left (Count 3-4) Knees a little bent. On the hops raise the right hand to the forehead; on the step lower the right hand which holds the arrow around the middle of the shaft, and lift the left to the forehead. The body is quite erect. The left side is toward audience.

**Measures 2-6** Repeat above step to right five more times.

**Measures 7-8** Dancer still doing same step crouches till hands almost touch the ground and turns with same step, done twice, making a half turn.

**Measures 9-12** "Wheyu!" (Music quickens) He straightens up and dances forward toward the left rapidly-same step.

**Measures 13-14** He whirls at place, with body crouched forward as in 7-8 only making complete turn or 2 turns if possible.

**Measures 15-16** He goes backward with two of these steps, straightening body, to left side of drum, and stands at place. (Note: If done outside where more space is to be covered, repeat music twice and double the steps and the measures for each movement.)

Music II.

II.

On this step the second male dancer enters followed by the first woman dancer, who holds the goose-rope loosely between her two hands. Her fore-arms are held horizontally forward, fists up. He leads her to right of the fire; both doing the same step.

**Measure 1** Step on ball of right foot. Drop heel with emphasis (Count 1) twisting body and head to right. Step on ball of 1 foot. Drop left heel, twisting to 1 (Count 2). Repeat right and left (Count 3-4).

**Measures 2-7** Repeat above six times more. He leaves her standing at right facing forward.

## KALEA DANCE (Continued)

**Measures 8-13** He returns with same step back to other male dancer by the drum but lifts right hand up and left hand down when he steps on right foot: vice versa when he steps on left. He turns his body in various directions but without stooping, as he joins the first male dancer. They both stand side by side, the second male dancer being nearer the fire.

The woman meanwhile dances at place by stepping on right and bending right knee (count 1) Straighten knee (count 2) Step on 1. foot, bending and straightening 1. knee (cts. 3-4) Lift the foot about three inches when stepping. Repeat above four times more.

III.

Music I. Enter the third man and second woman. He precedes her and both do the same step as follows:

**Measures 1-8** "Hoh." Both begin right foot and skip twice to a measure, bodies bent forward a little. She holds the feather rope loosely between her hands and swings her hands in rhythm from right to left, as she skips. He lets his arms dangle loosely and swings them in same rhythm. He leads her to right with this step.

**Measures 9-10** "Wheyu!" They both whirl two or three times at place; she erect, he crouching.

**Measures 11-16** He skips to the other male dancers and lines up with them. He is the furthest away from the drum and nearest the fire. As soon as he begins to go to join the other men the second women retraces her steps still skipping, to the left where she stands about 8 feet in front of the men's line.

Music II. IV.

**Measures 1-3** Enter the fourth man and third woman as did the second man and first woman with the same step, in part II. The two women at place do the same step throughout the eleven measures as number one did in part II, measures 8-13. The third woman does likewise, as soon as she reaches position. The first and third woman are now on the right side, the third behind the first and about four feet apart.

V.

Music I. The fourth woman enters followed by the fifth man, who is the whistler.

**Measure 1** They both dance the same step which is sort of a shuffle step. Brush ball of right foot straight forward, and back on floor (count 1) Brush ball of right foot forward and step flat on right foot (count 2). Same with left (counts 3-4) Turn head and shoulders toward stepping-foot side.

**Measures 3-8** She repeats this step- and joins the second women at the left and about four feet behind her. On fifth measure the whistler leaves her and dances up to the fire with this same shuffle step.

**Measures 9-12** "Whyu!" He dances backward skipping, body bent forward, knees "loose." Meanwhile the women raise and lower themselves on their toes, coming down with a jar. They swing their goose ropes to right and left in rhythm with the music.

**Measures 13-14** He dances forward skipping. Body erect and turning from side to side.

**Measures 15-16** He dances backward, body bent and lines up with the men, he being furthest away from the drum and nearest the fire.

The drum and all stop.

See diagram in Explanatory Note.

# KALEA DANCE (Continued)

## INTERLUDE.

The sobobbe calls "hoh" at which, the drum begins and the dancers begin stamping at place in time with the drum-beats, all except the whistler who leaps the fire and stands at entrance (left). The sobobbe calls "hoh" again and they all bow low, arms hanging loosely at sides.

## VI.

Music begins II.

Then while the sobobbe dances stamping steps at place in front of the drum, the four male dancers separate into sets of twos, Leader one followed by number two dance to left, leader four followed by number three dance to right. The leaders and their followers dance to their respective sides.

**Measure 1** Skip twice to a measure, knees apart and very much bent, body bent forward. "They twist their bodies from side to side as they dance, making a rushing noise with their breaths in time with their movements." Cover ground with the skips especially 3 and 4 who have further to go.

**Measures 3-4** The leading male dancer in each set of two is now beyond the two women on his side. He faces forward and with the following step he goes sideways between the two women, the second dancer he leads faces forward and follows him going sideways.

**Measure 5** Hop twice on the foot toward the center (count 1-2) Cross over the other foot and step on the ball of it. (count 3) Drop the heel (count 4) Fore arms horizontal.

**Measures 6-11** Repeat five times more till the leading dancers meet back of the fire.

**Measures 11-13** The sobobbe exclaims twice "hoh! hoh." On this the dancers get in line as before with skipping steps used in measure 1-4. The women during this dance at place with stamping steps as before.

**Measures 1-13** Repeated three times. } The line of male dancers separate into pairs and repeat whole step three times more.

Music (1-16 repeated till all are off.)

## VII.

This is the exit step. The sobobbe accompanies each male dancer to the door in turn beginning with dancer number one. He dances up in front with skipping steps, knees out (a sort of loose jointed effect). He calls "Wheyu" and the 1st dancer follows him. Then near the exit the sobobbe calls "Wheyu" again and immediately the dancer turns and exits backward, still skipping and with body bent forward, while the sobobbe whirls low at place with the same step. He repeats the above for each of the exits of the other male dancers in line. On the exit of number four he whirls to where the whistler has been.

The whistler, who has been standing out of the way near the door since the Interlude now advances to where the numbers 1 and 3 of the women stand facing the audience. As he comes near them the sobobbe signals "wheyu," the whistler then turns and begins to exit backward with skipping step. The women at same signal begin to follow him toward exit sideways with the following step. Step sideways with left, close right to left and transfer weight to right with stamp (done twice to a measure) During this all the women swing their goose-down ropes sideways in an arc. "Up" on count 1; "down" on count 2, etc.

Quite a while before they reach the entrance, the sobobbe calls "Wheyu" twice On the second call the whistler turns and skips out backward, the women turn facing the entrance and skip out, No. 1 leading. On this they keep their forearms horizontal, fists up, holding the goose-down ropes loosely in front of them. The sobobbe dances forward to the two women who are standing near him (Numbers 2-4)

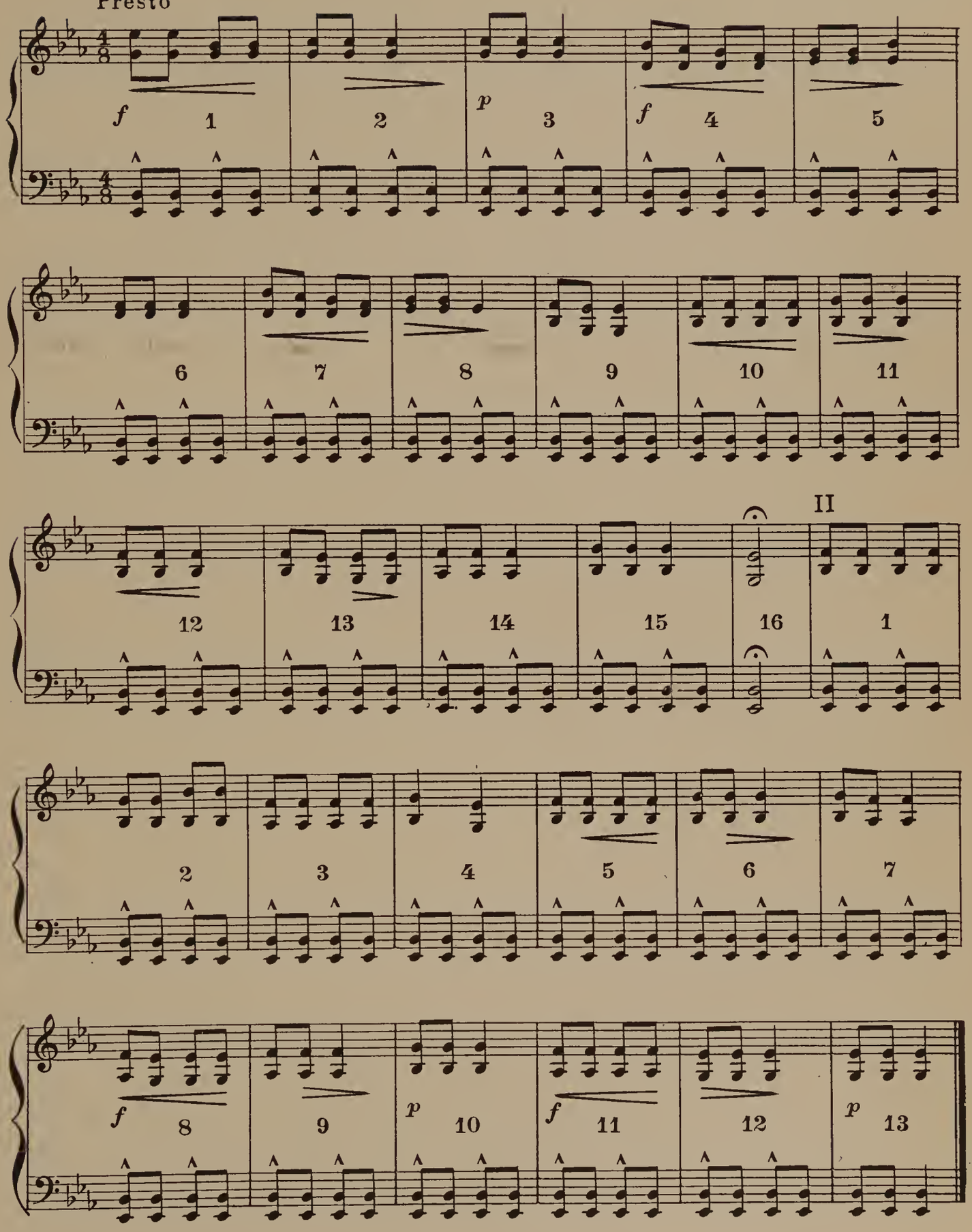
He exclaims "Wheyu" and they do the same step sideways as 1 and 3 did on their exit. He signals again as before when they face the entrance and go out with a sort of ball-heel walking step (a step to a count;) but as he calls "Wheyu" the second time he stops leading the women and dances forward to the fire with the skipping step, knees apart. He turns and with same step goes backward and exits exclaiming "Wheyu, wheyu" etc.

The length of steps, etc., throughout will have to be spaced according to the size of the stage to be covered.

# KALEA DANCE

I
Presto

Arr. by Josephine Condon



# UZUMATI DANCE

## (DANCE OF THE GRIZZLY BEARS)

(A dance of the Miwok Indians of California, adapted from the unpublished manuscript of Professor E.W. Gifford, Assistant Curator of the Anthropological Museum, University of California.

The different movements and steps of the dance have practically been unchanged from the original.

The music is adapted from the Tribal Melodies collected by Alice Fletcher.

This dance is especially interesting because of its pantomimic value. In all the steps except III and V imitate the shambling gait of the bear. On III and V the Indians dropped their pantomime except for the movement of the arms and head, and executed two simple variations of their loved "shuffle" steps. They wore long obsidian claws tied to the fingers of the left hand.

### INTRODUCTION

If this dance is to be used for stage, festival or pageant, have participants enter on introduction of music with step, hop, knees flexed high in front. Begin with left foot and extend the left arm forward, right back. Repeat introduction until the dancers have formed a single circle, facing in line of direction, - (i.e., a circular movement to the right hand side of your entrance door.)

If this dance is to be used for class work, have the class form in single circle, facing in line of direction. The feet should be together and the arms at first position, - (i.e., as if hugging a barrel in front of one.)

As the music of introduction begins the class should sway a little from side to side at place. Count two to a measure.

### I.

**Measure 1** All step forward on left foot, count one, - arms still at first position.
Close right foot to left, keeping feet parallel at count two.

**Measure 2** Step forward on left foot, count one.
Hold weight on left foot, count two.

**Measure 3** All extend left arm to left side, count one, and draw it in with vicious scooping motion at count two. At the same time all growl, g-r-r in harmony with the music.
Do not advance with this measure.

**Measure 4** Same as Measure 3, only executed with right arm. Spread the fingers out in circle fashion like claws. Bring right foot parallel to left and place weight on it.

**Measures 5-8** Repeat as above.

**Measures 9-16** Repeat all.

## UZUMATI DANCE (Continued)

### II.

FORMATION: All face toward center of circle.

**Measures 1-2** INTRODUCTION: Two measures, all kneel.

**Measure 3** All lean to left and make a scooping motion with left arm, count one.
Repeat above, count two. (In all these clawing motions hold fingers curved like claws, and turn head and look at the moving hand.)

**Measure 4** Lean to right and repeat above clawing with the right arm twice.

**Measure 5** Lean forward forearms horizontal.

**Measures 6-9** Rise quickly, and all make a complete circle to left at place with eight waddling steps, holding arms at first position.
Repeat above nine measures, three times more.

### III.

FORMATION: All face forward, single circle, in line of direction.

**Measure 1** Step flat footed with emphasis on left foot, count one. At same time make clawing movement with left hand and turn the head and look at moving hand.
Touch right toe about fourteen inches to the rear of left foot, count two.

**Measure 2** Repeat above with other foot and hand.

**Measures 3-7** Repeat above five times more.

**Measures 1-7** Repeat all.

### IV.

Same formation as in III.

**Measures 1-2** All lean forward and run four little waddling steps.

**Measures 3-4** All straighten up and make a quarter circle to left, with four waddling steps, arms at first position.

**Measures 5-6** All make one-half circle to right, with four waddling steps.

**Measures 7-8** All run diagonally from circle, fiercely, with eight rushing steps, and make a vicious clawing movement with left hand. All growl g-r-r on these two measures. (This was done with the intent of startling the spectators who sat in a circle around the dancers.)

**Measures 1-8** (Music repeated seven times.)
Repeat IV seven times more.

### V.

FORMATION: All "about face" in single circle and go backward in their line of direction.

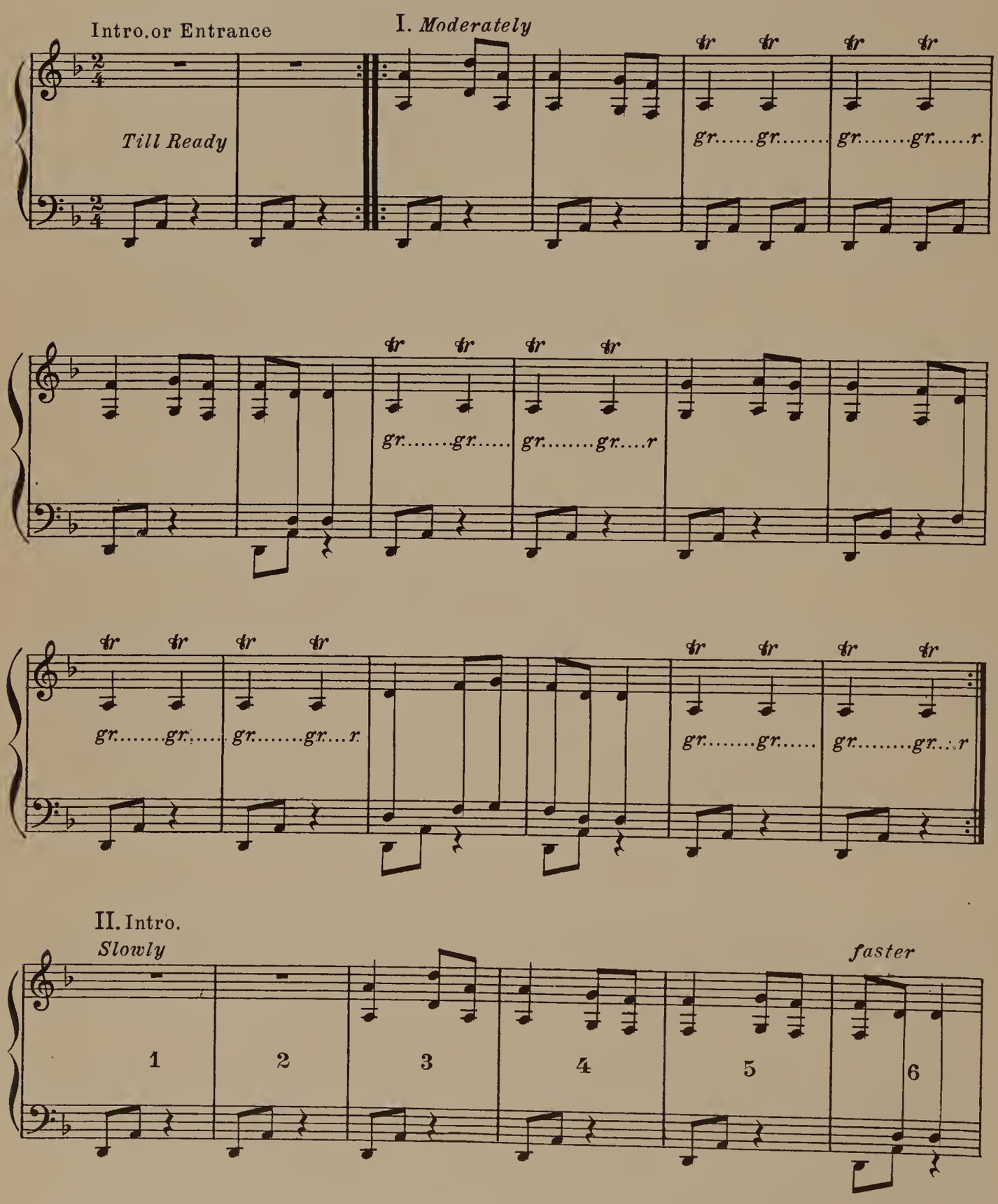
**Measure 1** Skip on left foot, count one. (i.e., a hop, step done on one count, hardly leaving the floor.) Hop high with left foot, landing with emphasis flat on the foot, count two.
Repeat with right.

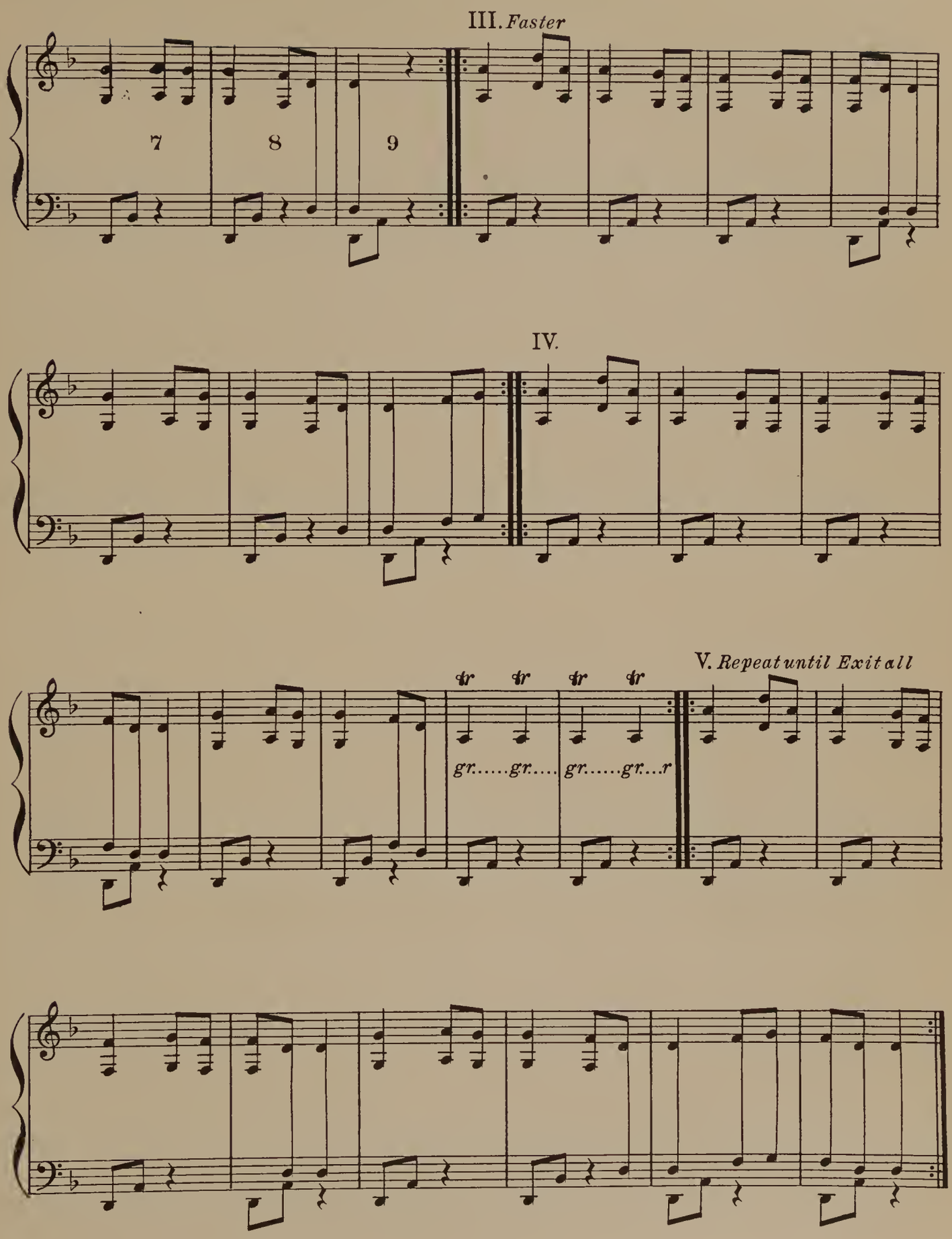
**Measures 2-8** 1-8. Repeat all fourteen times more.

If it is desired to get the dancers off the stage at end of dance, have them exit with the step in V, the music being repeated until all are off the stage. The above was the exit step of the Uzumati Indians when they did the dance in the ceremonial house. Each participant danced out of the entrance door backward.

# UZUMATI DANCE

Arr. by Josephine Condon




III. Faster
7
8
9
IV.
V. Repeat until Exit all
gr.....gr.....gr.....gr...r

ARMENIAN DANCES

# FOREWORD

The Armenians dance lightly and vigorously. Unlike the Turks,both men and girls join in the dances with oftentimes no music save their own singing. There is a great deal of emphasis placed on many of their steps, and in many of the dances the first step is taken on the second beat of a measure. As the dancers become enthused they raise their shoulders or turn their bodies suggesting somewhat our so-called "Shimmy" dance of a few years ago. At the same time they increase the tempo of the song and dance faster and faster. An unusual feature of their dancing is the semi-circular formation instead of the infinitely more commonly used circle. The progression of the dance, however, is in a circular form and the same directions are used in teaching it as in a dance of regular circle formation. The Armenian girls' costume is quite picturesque. A kerchief is tied over her head and knotted in back. Her long trousers come to her ankles and are almost covered by a brightly colored blouse which reaches within a few inches of the bottom of the trousers. These blouses are open at the throat and are worn either with or without sashes. The boy's costume is much the same only without the handkerchief and with a shorter tunic.

*Photo by A. W. Erickson, Arcata, Calif.*

THE JUMPING DANCE

*Photo by A. W. Erickson, Arcata, Calif.*

THE WHITE DEER DANCE

# HELLENE (Hellānā)

## (ARMENIAN DANCE)

FORMATION: Semi-circle facing towards center, hands joined, arms at full length. Boys have right hand toward partner. The leader holds a handkerchief in her free hand which she waves.
Count 1,2,3,4 to a measure.

Music I

I.

**Measure 1** Step diagonally sideways with right foot in line of direction (count 2). Cross left foot behind right (count 4).

**Measure 2** Step sideways with right (count 2). During the above 3 steps twist body to the right and look to the right. Point left foot diagonally forward twisting the body and head to the left (count 4).

**Measures 3-4** Repeat measures 1 and 2 beginning with the left, and progressing against the line* of direction.

**Measures 1-4** Repeat all.

Music II

II.

**Measure 1** The leader marks time at place while the rest step sideways in the line of direction on count 2 with right. Close left foot to right (count 4).

**Measures 2-3** Repeat measure 1 twice more.

**Measures 1-3** Repeat all until they are all close enough to hook elbows. at signal from the leader who waves her handkerchief they begin the next step, done to the same music.

Music II

III.

**Measure 1** All step right. (Count 2) All close left foot to right putting weight on it. (Count 4)

**Measure 2** Repeat measure 1 only on count 4 do not transfer weight to the left.

**Measure 3** Step sideways on left and close right foot to left without putting any weight on right. Repeat all as often as leader desires. On the last time close the left foot to the right with a stamp and put the weight on it. The above is done with lots of shoulder motion.

Music III

IV.

**Measures 1-2** At the signal from the leader's handkerchief all run seven steps in the line of direction spreading out into a big semi-circle as before beginning right foot. On the 8th count swing the left foot in rear of the right ready to begin the following step.

*See glossary

## HELLENE (Continued)

**Measure 3** Point left foot diagonally to the front (count 1) Bring it back to the right transferring weight (count 2). Point right foot diagonally to the front (count 3). Bring right foot back to the left transferring weight to it (count 4).

**Measure 4** Step left foot sideways and against line of direction* (count 1). Cross right foot in front of left (count 2). Step left foot to side (count 3). Swing right foot to rear (count 4).

**Measure 5** (Increase speed of music) Point right foot forward not touching foot to floor and hop on left. Clap hands (count 1) Bring right foot to left ankle toe pointed down. Hop on left (count 2). Step on right extending left foot forward (count 3) Hop on right bringing left toe pointed down in front of right ankle. (Count 4)

**Measure 6** Repeat measure 4 almost running on the side, cross, side, and hopping on the right foot when swinging the left.

**Measures 7-8** Repeat measures 5 and 6 increasing speed.

**Measure 1** Face partner as in single circle. Both begin with right foot. Point right foot in front hopping on left. Clap hands (count 1). Cross right foot in front of left ankle toe pointed down and hop on left. Clap hands (count 2) Repeat above stepping on right pointing with the left foot and clap hands only on point (counts 3 and 4).

**Measure 2** Girls take fourth position* of arms and turn completely at place with 3 running steps (count 1,2,3) and hop on right foot (count 4) raising left foot behind. The boys do the same step at place without turning, arms akimbo or with hands outstretched toward partner.

**Measures 3-4** Repeat measures 1 and 2 beginning left foot.

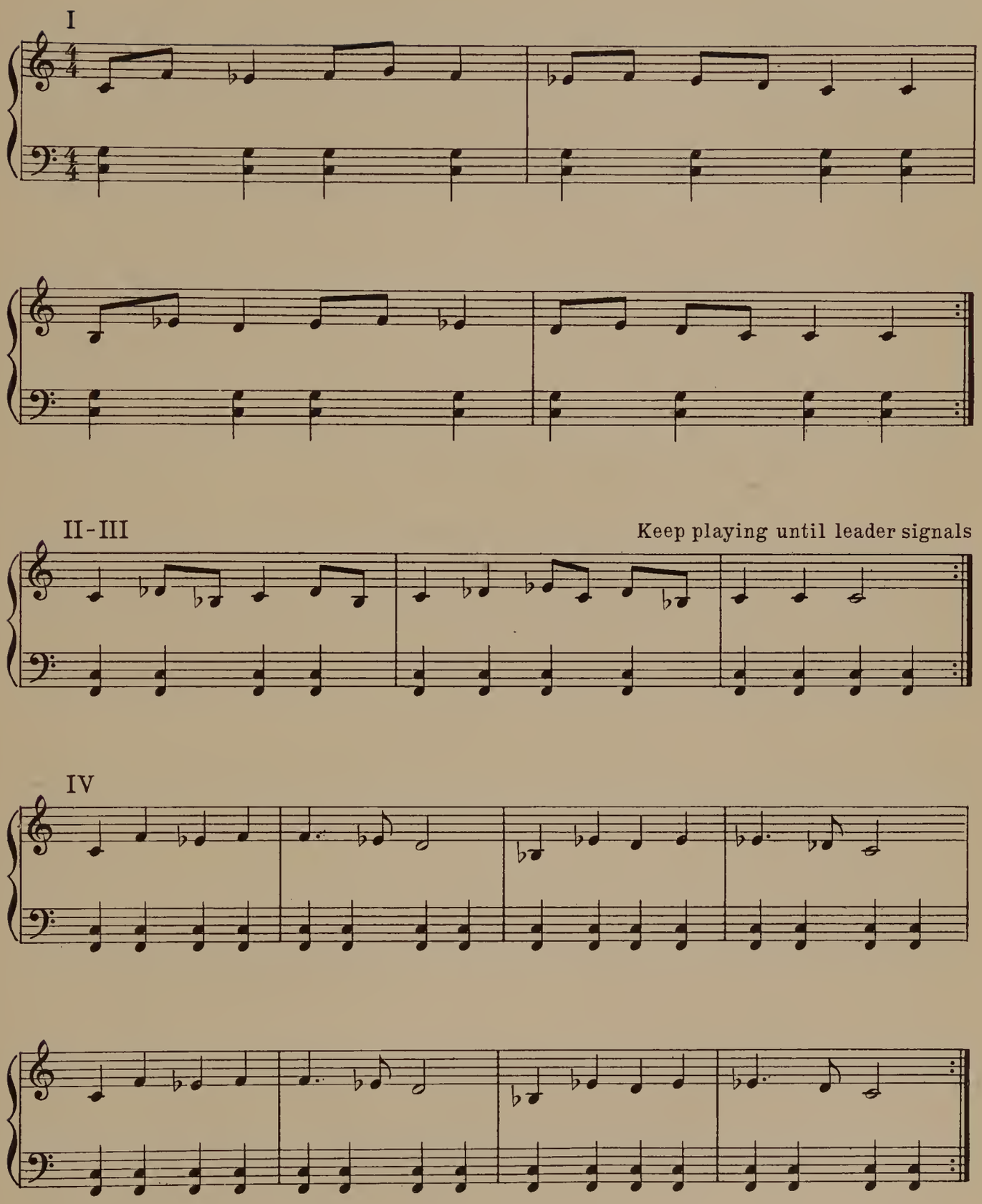
**Measures 5-8** Repeat all very vigorously, alternating feet. Girls begin to cover ground on the turn in their line of direction. The boys pursue with 3 running steps on counts 1, 2, 3, and hopping on 4th count for each measure.

NOTE: The Armenian children and adults love this dance perhaps better than any other. On the last step as they become excited and do it more vigorously they lose their semi-circular formation and do this pursuing figure all over the school yard or dancing place. They repeat this last step till they tire and the couples drop out one by one still clapping in time to the music and singing the air. They dance till only one couple is left, the man pursuing with arms outstretched, the girl looking over her shoulder, and swaying her body on the pointing step.

* See glossary

# HELLENE

Arr. by Josephine Condon



# LEPOLELE (Lā-pō-lā-lā)

## (ARMENIAN DANCE)

FORMATION: Semi-circle facing in the line of direction. Hands joined as follows: The leader has her right arm forward and her left hand back over her left shoulder. The second, a boy, has his left arm forward grasping the left hand of the girl in front (the leader) and has his right hand back over his right shoulder. The right hand of the second in line, the boy just mentioned, is grasped by the right hand of the third (the second girl) and she places her left hand back over her left shoulder which is grasped in turn by the second boy or the fourth in line, etc. Count 6 beats to a measure, accenting counts 2 and 5.

### I.

**Measure 1** All charge* forward in the line of direction,* on the right foot. Change position of the arms without unclasping hands. Count 2. Leaving the heel of the right foot on the ground lift the ball of the foot up and outward and bring it down with a smart tap on count 5.

**Measure 2** Change position of the arms (original position) and tap right toe at place leaving heel in original position (Count 2.) Tap right toe (Count 5.)

**Measure 3** Repeat Measure 2.

**Measure 4** Change position of the arms, tapping as before with ball of foot (Count 2.) Bring right foot to left and stand on right. (Count 5)

**Measures 5-8** Repeat all beginning left foot. Leader begins with the left arm forward and right hand backward over shoulder, etc.

### II.

FOMATION as in I. Count 7 beats to a measure accenting counts 2 and 6.

**Measure 1** All begin with right foot. Step side with right away from center of circle. (Count 2.) Close left foot to right and transfer weight to it (Count 6.)

**Measure 2** Repeat above.

**Measure 3** Step side with right and swing left foot in front of it.

**Measure 4-6** Repeat all beginning left. This may be continued as long as leader wishes by means of signalling with her handkerchief.

* See glossary.

## LEPOLELE (Continued)

### III.

FORMATION, as in I. Count 8 beats to a measure.

**Measure 1** All step side with right away from center of circle (Count 1.) Cross left foot in front. (Count 3) Step side with right (Count 5.) Cross left foot in front at 5th aerial* (Count 7.)

**Measure 2** Step sideways from center of circle with left foot, (Count 1.) Cross right foot at 5th aerial* (count 5.)

**Measures 3-4** Repeat above.

**Measures 1-4** Repeat all increasing speed. The leader usually sets the pace singing the air faster and faster.

### IV.

Count 6 to a measure. Music is played fast.

**Measure 1** Repeat the step done in III to one measure as follows: Step side-right (count 1.) Cross left foot in front (count 2) Step side right (count 3) Cross left foot at 5th aerial* hopping on right. (Count 4) Step side with left (count 5) Cross right at 5th aerial* hopping on left (count 6.)

**Measures 2-3** In this do the side-steps at a run and hop when crossing the free foot.

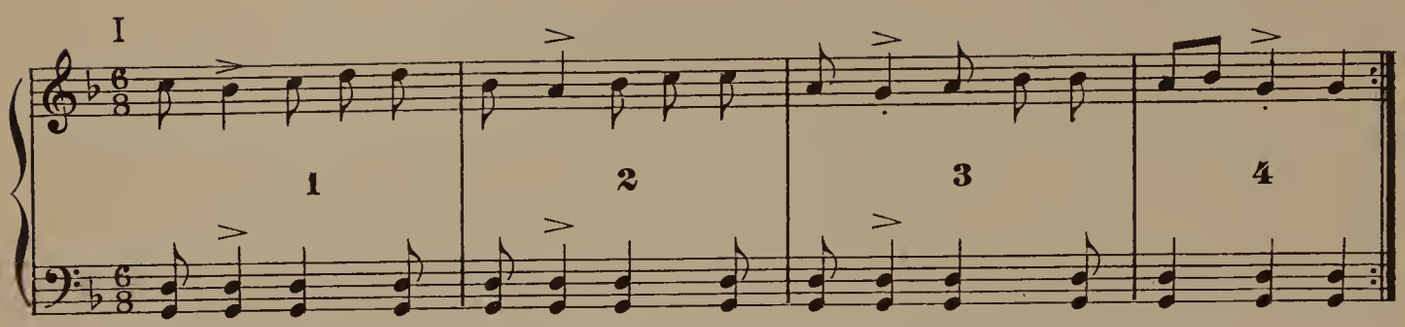
**Measures 1-3** Repeat above 5 times more. On the last two counts of the 6th measure all hop on right and face toward center of circle swinging the joined hands high. Repeat I charging toward the center (count 2) and lowering arm and tapping foot on count 5. Repeat II, III and IV doing the same steps but facing in towards the center of circle. On the last step the leader takes the dancers off stage.

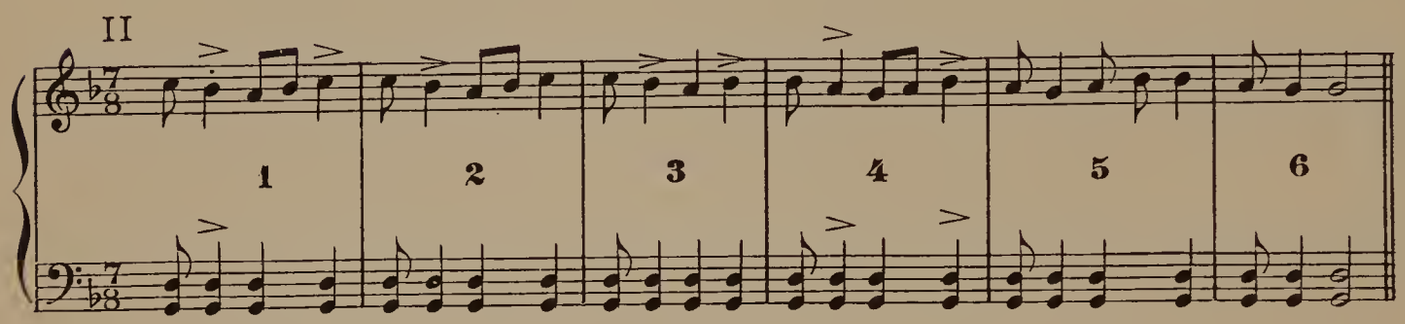
NOTE: Miss Bissel saw this dance done many times but once under very picturesque circumstances. It was danced at a marriage ceremony where four weddings took place at once. This Lepolele was done when the bridegrooms had come in to take away their brides to their new homes.

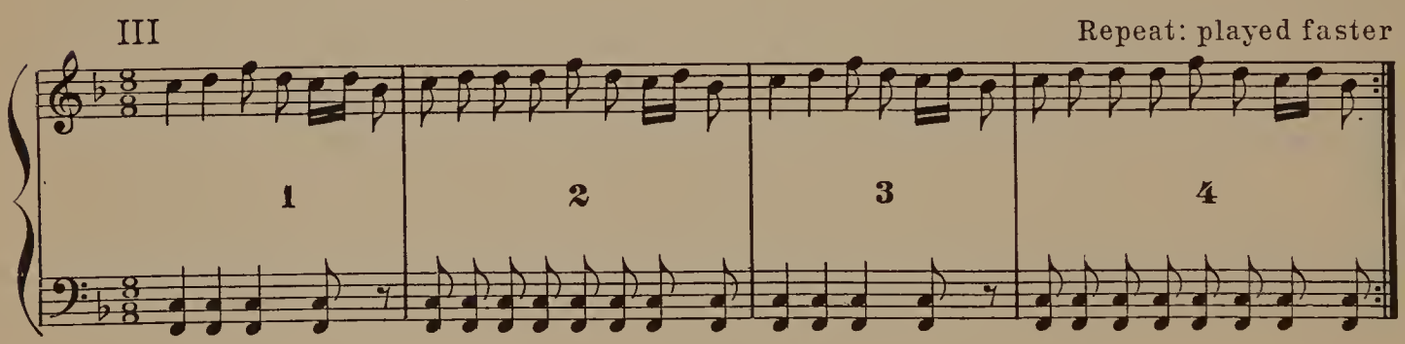
* See glossary.

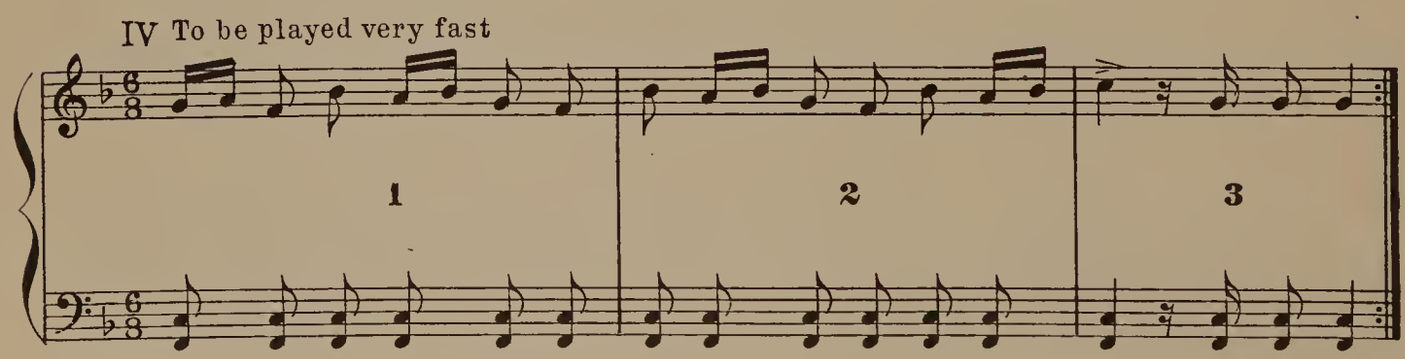
# LEPOLELE

Arr. by Josephine Condon



# ARMENIAN COUPLE DANCE

FORMATION: Two parallel lines 10 feet apart. Men in one, girls in the other. Partners opposite and facing one another.

Count "1 and 2 and" to a measure. This dance is done in a very lively manner. The "Armenian Step" is used throughout and is done at place, backward, turning, covering big distances or small as the figures of the dance require.

ARMENIAN STEP DESCRIBED FOR GIRLS:

Two running steps, right-left (Count 1 and) Leap on right foot landing flat on it; lift left foot to rear (count 2 and). Repeat above alternating feet.

ARMENIAN STEP FOR BOYS:

Step on left heel (count 1) Step on right foot (count-and). Leap forward on flat of left foot and lift right foot to rear (count 2 and). Repeat above alternating feet.

I.

The girls raise their hands sideways. The boys cross their hands at back.

**Measures 1-4** All advance with eight Armenian steps to partner's place passing right shoulder to right shoulder and facing partner on eighth measure.

**Measures 9-12** Four Armenian steps at place.

II. (Music repeated)

Girls hands swing laterally to right on first measure and to left on second, etc. Boys' arms folded on chest.

**Measures 1-4** Four Armenian steps toward partner. Boy beginning left foot, girl beginning right.

**Measures 1-4** Four Armenian steps backward.

**Measures 9-12** Four Armenian steps at place.

III.

Girls' left hand on hip and right hand stretched forward. Boys same as above.

**Measures 1-4** Girls take 4 Armenian steps at place.

Boys take 4 Armenian steps forward toward partner covering distance.

**Measures 1-4** Partners join right hands and turn once and a half in place with 4 Armenian steps. They are now on the same side as when they started in I.

**Measure 9** Drop hands and bow.

**Measures 10-12** Go back to original place with 3 Armenian steps.

## ARMENIAN COUPLE DANCE (Continued)

IV.

Girl's right hand at neck and left on hip.
Boy's- same as above.

**Measures 1-4** Both go forward toward one another with 4 Armenian steps.
**Measures 1-4** Circle each other back to back looking at each other. 4 Armenian steps.
**Measures 9-12** Four Armenian steps backward to place.

V.

Both boys and girls place hands at hip.

**Measures 1-4** Boys do four Armenian steps at place.
Girls go forward 4 big Armenian steps toward partners.

**Measures 1-3** Boy advances two Armenian steps. When girl stamps on measure three he stops in astonishment. Meanwhile girl retreats two Armenian steps on the first two measures and stamps right foot on the 3rd measure.

**Measure 4** Girl goes backward saucily to place with 5 Armenian steps while boy does
**Measures 9-12** 5 Armenian steps at place.

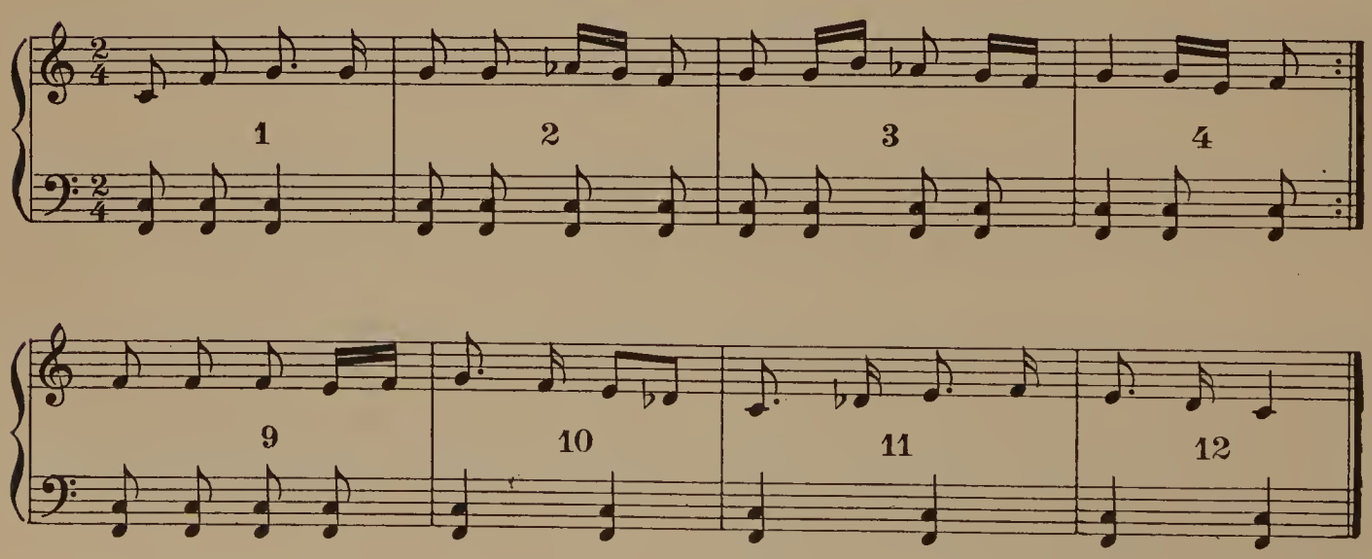
VI.

**Measures 1-4**
**Measures 1-4**
**Measures 9-12**
Boy dances at place while girl goes forword making circle around the boy with 12 Armenian steps.
She passes his left shoulder first when circling her partner, and ends by taking his right hand with her left and both face forward.

Music repeated. Partners take 11 Armenian steps, making a circle in line of direction.*
On 12th step end with bow and curtesy to partner. If exit is wished go off with same step.

## ARMENIAN COUPLE DANCE

Arr. by Josephine Condon




Keep repeating music until dance is finished

*See glossary

# HOYNAR

## (ARMENIAN DANCE)

FORMATION: Semi-circle facing towards the center of circle, hands joined. The leader holds a handkerchief in her free hand which she waves as she dances.
Count "1 and 2 and" to a measure.

**Measure 1** All step right in line of direction* with stamp raising the right shoulder at the same time, (count 1 and.) Close left foot to right placing no weight upon it (Count 2 and)

**Measure 2** Step on left foot with stamp against the line of direction.* Close right foot to the left and transfer weight to it.

**Measures 3-4** Repeat measure 2 twice more only on last "close" put no weight on the closing foot.

**Measures 5-6** Beginning right foot walk 3 steps forward towards the center (Right-left-right, count 1 and 2 and: 1 and) stamping on the first step. Swing the left foot in front of right. (Count 2 and)

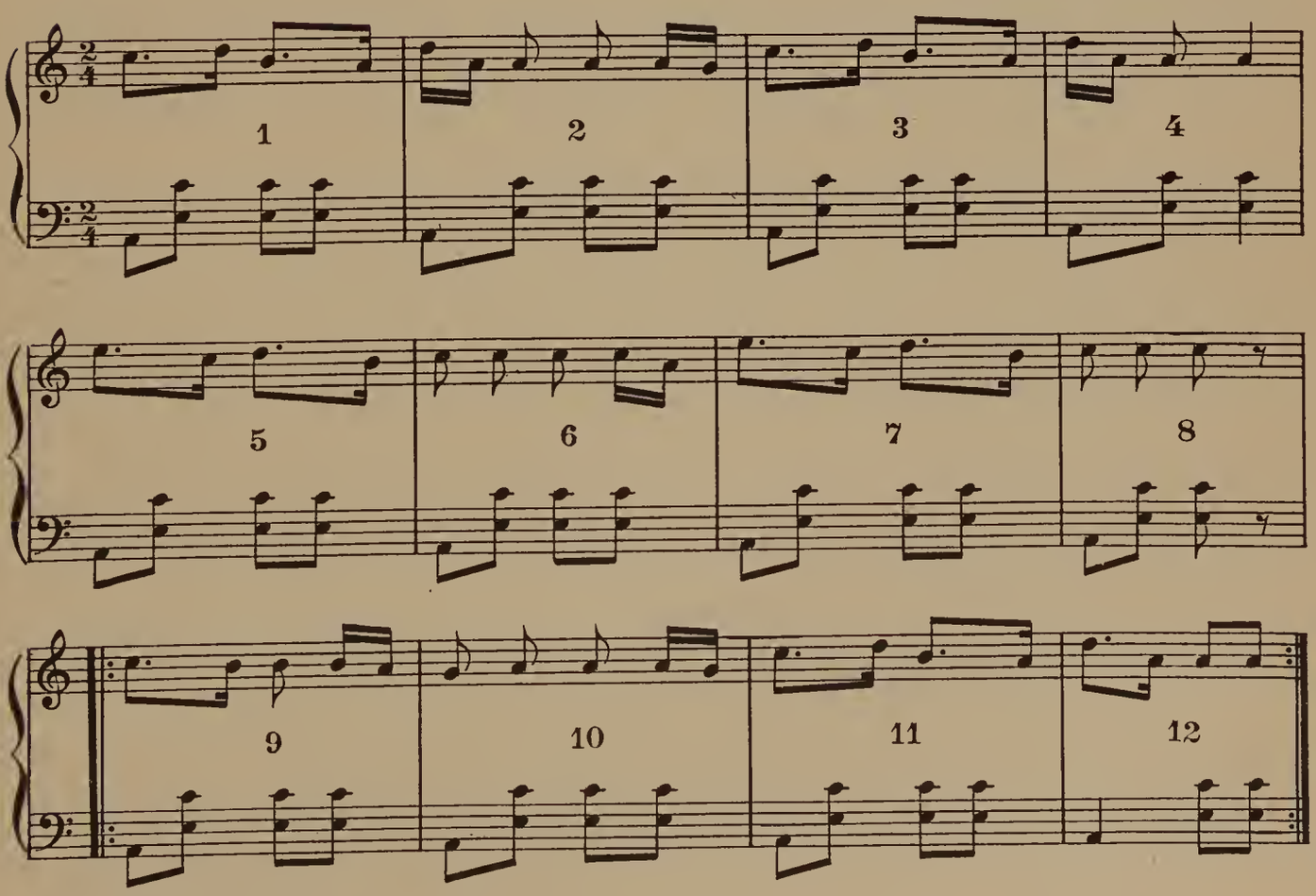
**Measures 7-8** Beginning left foot walk 3 steps backward away from the center of the circle and swing right foot in front of left.

**Measures 9-12**
**Measures 9-12** } Repeat all.

# HOYNAR

## (ARMENIAN DANCE)

Arr. by Josephine Condon




* See glossary.

# CHAMARITA (Portuguese)

## THE LEGEND OF THE CELEBRATION OF THE HOLY GHOST.

A Queen of Portugal once vowed to give her Crown jewels to the church if through its ministrations a famine might be lifted that was desolating the land. She also vowed if Heaven would free her people she would ordain a yearly festival at which there would be prayers and gifts for the poor and dancing and rejoicing for all. She and her people prayed for three days when a great storm arose. Three provision ships were cast upon the shores. The stores in these ships tided the people over the famine time and as the queen had promised, so was it ordained, and to this day the Portuguese celebrate the festival of the Holy Ghost by prayer, feast, gifts and dancing the Chamarita.

FORMATION: A ring circle of couples, man's right hand towards his partner. All hands joined. If there are too many couples for one ring have another ring circle within the larger one.

I. Forma-Roda (rŏdda) All dance to the right in line of direction with the Chamarita step which is like a two-step and is used throughout. The arms are held loosely, not taut, so that as the men swing their partners' hands out away from the center they sway almost face to face, and as they swing their arms in, partners are almost back to back. During this the whole circle keeps hands joined. The circle continues this till the leader calls "SALTA" (i.e. GO.)

II. Salta (Săltă) The circle drops hands, and each girl goes in front of her partner to the left with the Chamarita step till she meets the next man who has kept on dancing in line of direction. Thus each has a new partner and all immediately join hands again in a ring circle and dance as before to the right till the leader calls "ADIANTE!" (Sometimes the girl circles in front of her partner to right around him, coming back to place with about 8 Chamarita steps in all. He does not stand still, but goes to his left with about 4 Chamarita steps, as she crosses in front of him, and then to the right with 4 Chamarita steps as she crosses back of him. Her back is towards him as she crosses in front and she faces his back as she crosses to place back of him. He faces center all the time. When back in place all clap their hands and turn to dance with vis-a-vis.

* I have seen this "Salta" done both ways. The latter is more difficult but much prettier.

M.S.S.

## CHAMARITA (Continued)

Sometimes they snap their fingers as they change and accasionally they clap their hands instead of saying "Salta" as a signal in II.

III. Adiante: (ădiĕntĕ) All drop hands and girls go to the right, while men go to the left and all meet their original partner. All join hands and dance to the right again until the leader calls "Salta."

IV. Salta Repeat II until the leader calls "Adiante cheia."

V. Adiante-Cheia: (Ădiĕntĕ-shāyă) Go back to your original dancing partner again but instead of dancing in a ring circle, each couple dance together with the Chamarita step. Waltz position. They dance in the line of direction, turning at will, but keeping in the circle formation until the leader calls "Ajusta ao meio" (i.e., towards the center.)

VI. Ajusta ao meio: (Ăsjüstă-māy) At this call all the men swing their partners into position, so that the men's left and the girl's right hand are toward the center of the circle. All follow the leader, and go in toward the center when he does and away from the center as he does. All go in with the Chamarita step which is here done a little differently, or slide, close and stamp and slide, close, slide, away from center. This is repeated over and over till the leader calls "Larga essa" (i.e., let her go;) "Foje" (i.e., run away from her.)

VII. Larga essa: (Lŏg-ă-čssă) Foje (förgĕ) All drop hands and men going to the right, and girls to the left they perform a grand right and left till the leader calls "Cheia."

VIII. Cheia: (shāyă) The man takes the girl whose hand he happens to hold at the time of the call and taking waltz position dances in line of direction until the leader gives another order. A good leader has many directions. One that is very good and can be given while the couples are dancing would be "Meia volta."

IX. Meia volta: (Māy-ŏ-vaultă) As the man is dancing he makes a half turn with his partner and swings her back into place again. This is done with two Chamarita steps.

## CHAMARITA (Continued)

X. Salta para traz: This command means that all must go against the line of direction until
(Salta po-traz) the next command.

XI. Troca pár: Change partners (i.e. the next one.)
(troca pad)

Entrc par: Change partners (i.e. the 2nd one.)
(cntc pad)

The dance continues as long as the leader wishes. When he ceases calling, the participants take their seats. Each girl has to dance two rounds with a man before she can accept a new partner.

NOTE:- The steps of the Chamarita vary in different localities but the version described above is the most commonly accepted one. A good leader makes or mars the Chamarita. A good leader diversifies the commands so as to give variety all through the progression of the dance.

### CHAMARITA COMMANDS:

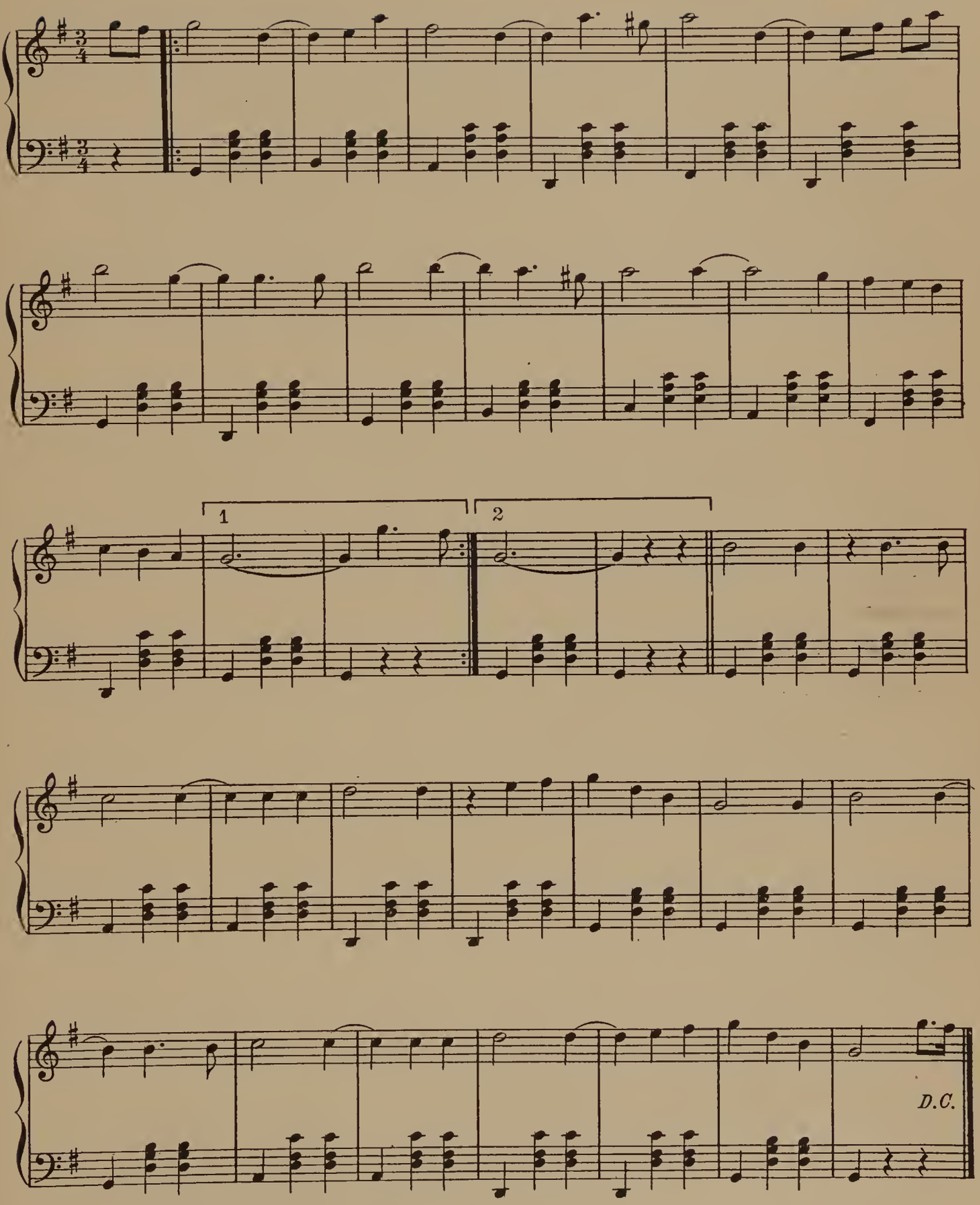
1. Roda . . . . . Circle
2. Salta . . . . . Leap, go.
3. Adiante . . . . . Forward
4. Salta . . . . . .
5. Adiante chcia . . . . . Full circle
6. Ajusta ao meio. . . . . Towards the middle
7. Larga cssa . . . . . Let this one go to her

   Foje . . . . . Run away
8. Chcia. . . . . .
9. Mcia volta . . . . . Half turn
10. Salta para traz. . . . . Leap / Go in opposite / backward / dircction
11. Troca pár. . . . . Change partncr to next one.

    (Troca) Entre pár. . . . . Change partner to 2nd next one or partner between.

# CHAMARITA

Arr. by Josephine Condon



# VENIZELOS

## (COMPARATIVELY MODERN GREEK DANCE)

During the height of the popularity of Venizelos in Grecian affairs, this music was composed in his honor and the dance described below was very popular and was danced everywhere. It seems in a fair way to be adopted permanently as one of the dances of the people.

I.

FORMATION: * Ring circle of partners. Girl at the right side of her boy partner.
Done very fast in Line of Direction.* (Count one and two and, to a measure)
All begin with right foot.

**Measure 1** All step to side with right (Count one and.) Close the left foot to the right and put weight on it. (Count two and)

**Measure 2** Step side with right (Count one and)
Swing left foot in front, and hop on the right foot (Count two)
With great rapidity swing the left foot back and step on the ball of the left foot, at the same time placing the right foot in front with spring. Weight is evenly placed on ball of both feet (count and)

**Measure 3** Disengaging weight from right foot, leap sideways on right foot (Count 1)
Cross left foot in front of right, stamping on ball of left foot (Count and)
Drop weight back on right foot, (Count two and) (i.e., a leaping Pas de Basque to right)

**Measure 4** Leap sideways on left foot (Count one)
Cross right foot in front of left, stamping on ball of right foot (count and.)
Drop weight back on left (count two and) (i.e., a leaping Pas de Basque to left)

**Measures 5-32** Repeat above seven times more.

* See glossary.

# VENIZELOS (Continued)

## INTERLUDE:

| | |
|---|---|
| INTERLUDE: | Drop hands, Partners face in single circle. |
| **Measure 1** | All begin with right foot. |
| | Step side with right foot, and close left to it, putting weight on left. The boy will be progressing away from the center of the circle, the girl will be progressing toward it. |
| **Measure 2** | Step side right, close with left, and step side right with a little stamp. |
| **Measures 3 - 4** | Repeat above to left beginning with left and ending opposite partner. |

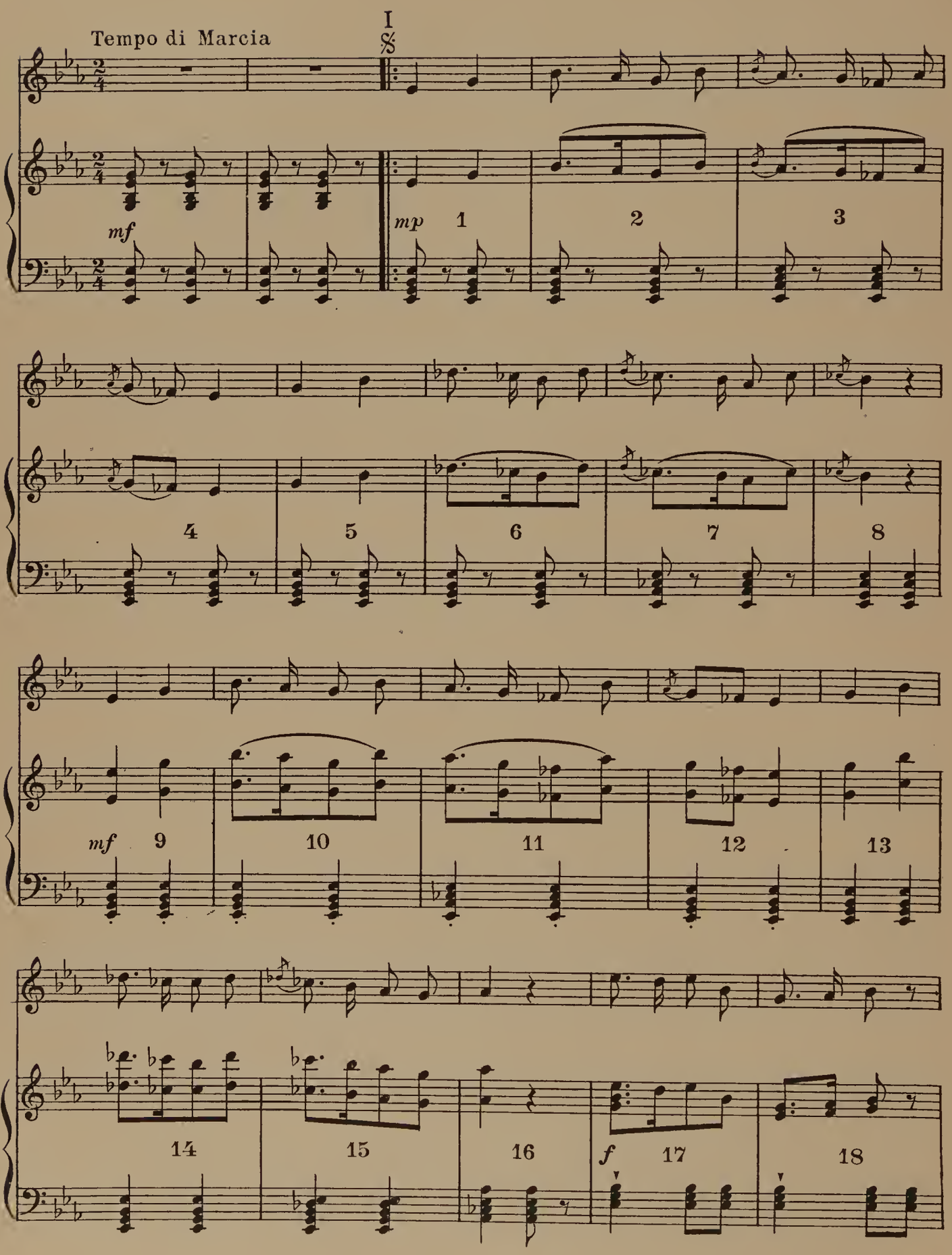
## II.

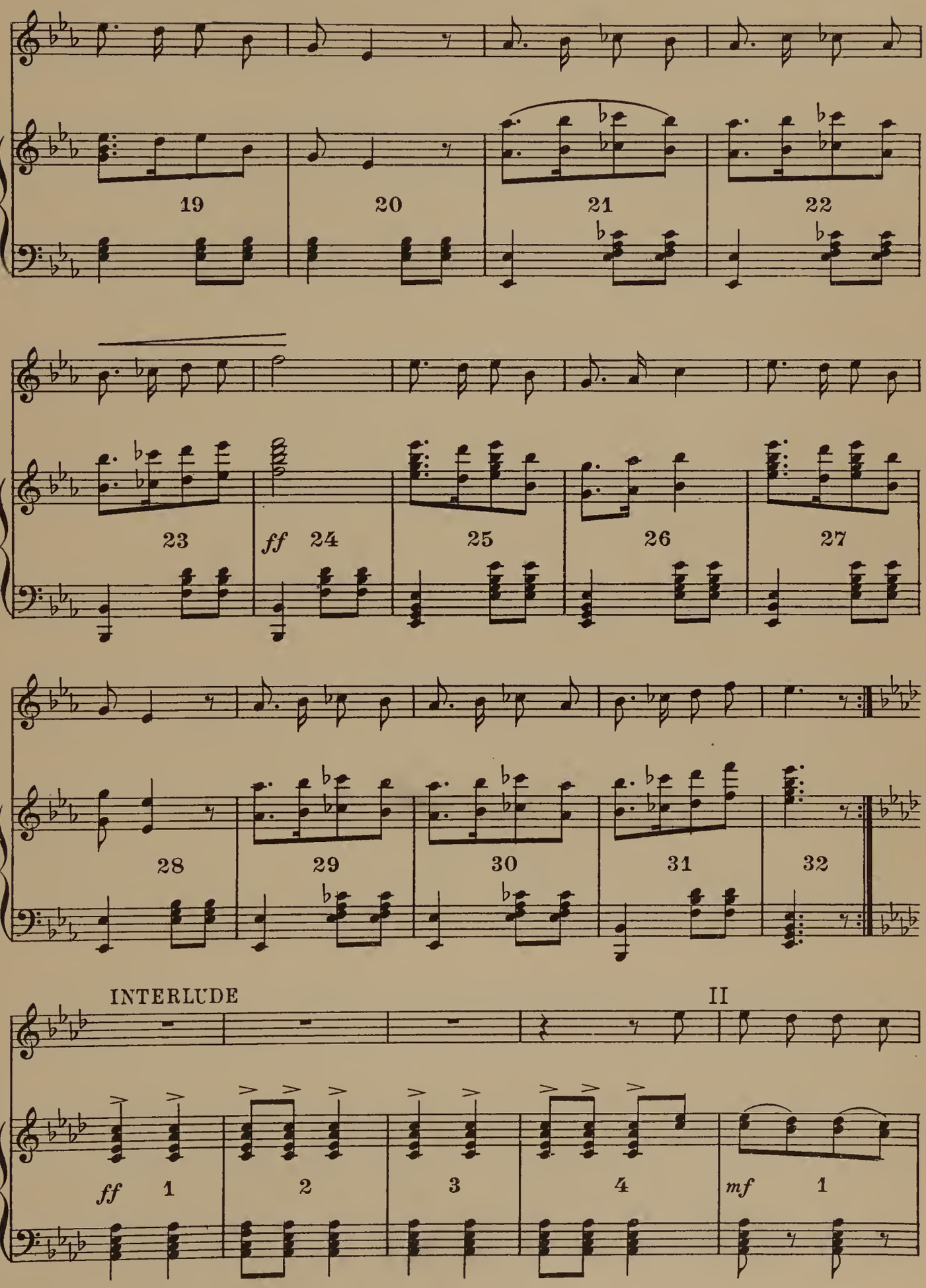
| | |
|---|---|
| **Measure 1** | All begin with right foot. |
| | Step side with right. Close left foot to right. |
| **Measure 2** | Step side with right. (Count 1 and) |
| | Swing left foot in front of right, and hop on right (Count 2) |
| | Spring left foot behind and right foot in front, weight on the balls of both feet as in I, Measure 2. |
| **Measures 3 - 4** | Join left hands with partner and turn to partner's place with two Pas de Basque steps. See I, Measures 3-4. |
| **Measures 5 - 8** | Repeat above returning to original place on the Pas de Basque steps. |
| **Measures 9 - 16** | Repeat Measures 1-8. |
| **Measures 17-32** | Repeat all. |
| CODA: | |
| **Measures 1 - 2** | Passing partner right shoulder, to right shoulder, go forward with step right forward; close left foot behind; step right foot forward, swinging left foot in front and meet a new partner. |
| **Measures 3 - 4** | Each Pas de Basques to right and to left, at place, without progressing. |
| **Measure 5** | Step side right and close left to right. |
| **Measure 6** | Bow and courtesey to this new partner. |
| | Repeat the dance from the beginning. |

* See glossary.

# VENIZELOS

Arr. by Josephine Condon

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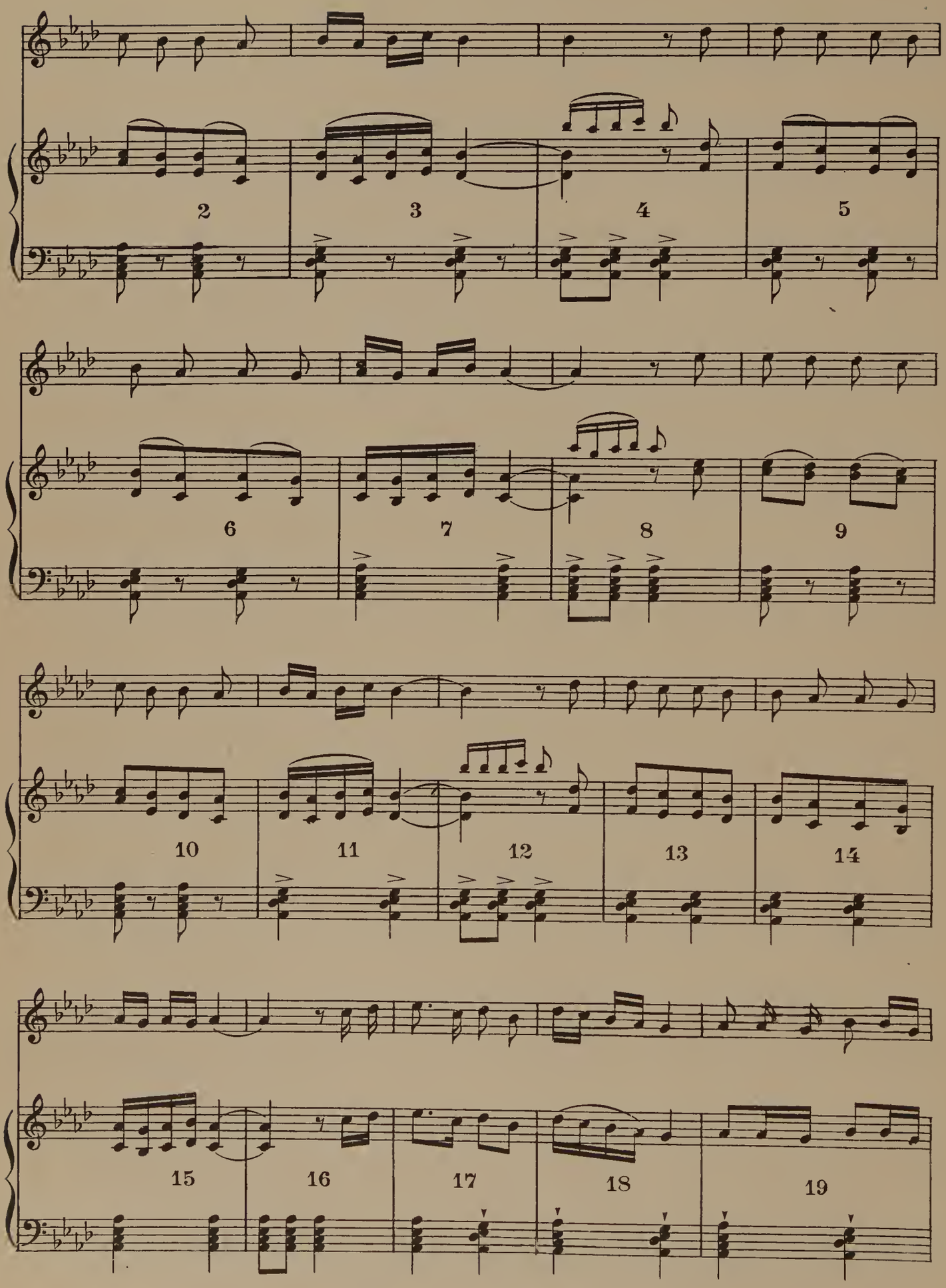
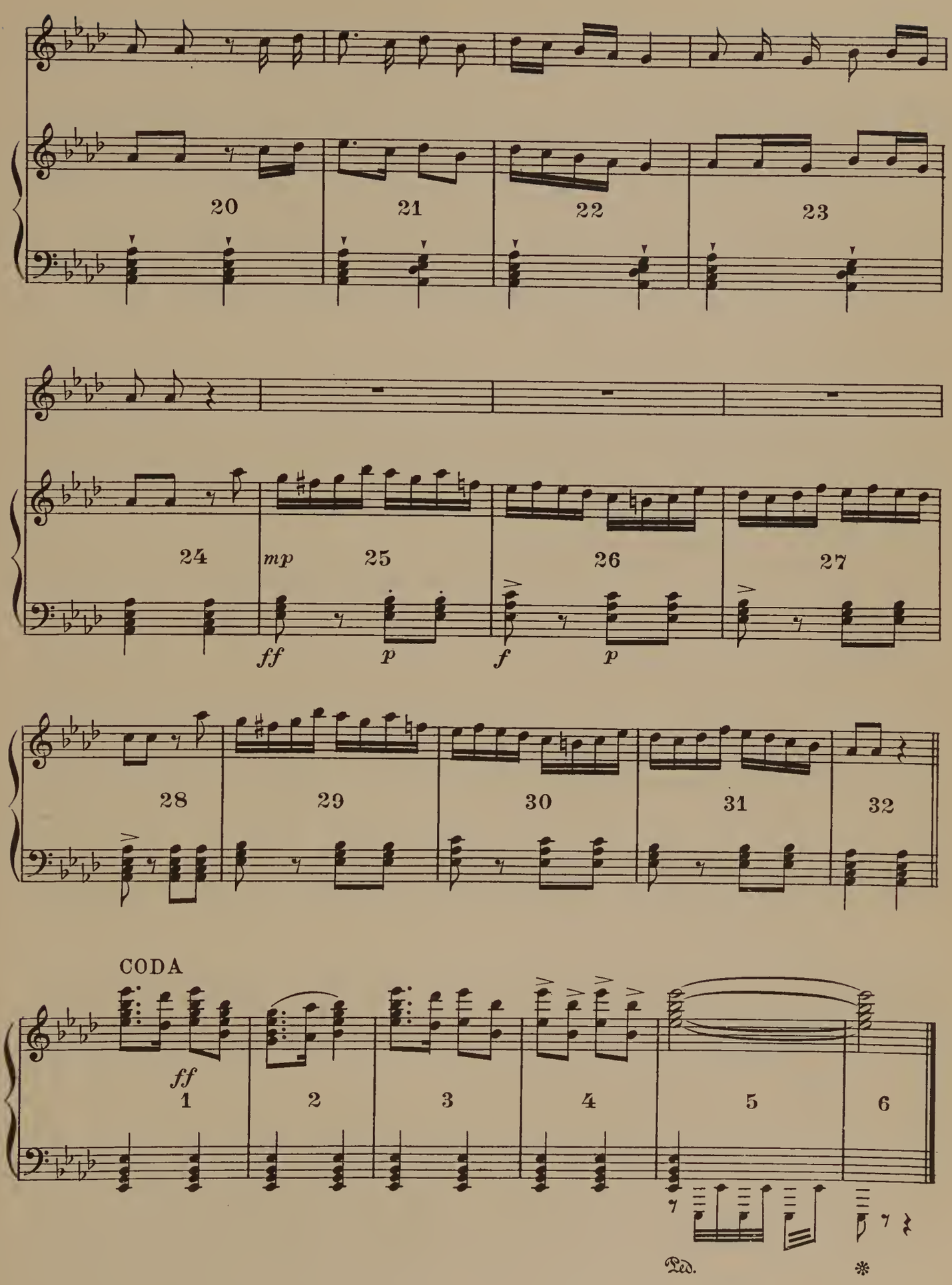
VENIZELOS (Continued)

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# SCOTCH DANCE

FORMATION: Double circle, facing in line of direction. Skaters' position, i.e., right hand joined to partner's right hand, left to left.

I.

**Measures 1-4** Beginning outside foot, walk forward seven steps, and on the eighth count turn toward partner making a complete half-turn.

**Measures 1-4** Repeat above against line of direction only on count 8 face partner in double circle and drop hands.

II.

**Measures 1-4** Four Scotch "polkas" beginning with the foot in line of direction. SCOTCH POLKA described for right foot: Step to side with right foot (Count 1) Cross left foot behind right (count 2.) Step to side with right (count 3) Hop on right foot and raise left foot behind right leg turning the left knee well outward. (Count 4) Repeat above only beginning with the left. Continue alternating feet.

**Measure 5** Clap hands sharply on count 1 and walk 3 steps forward passing partner's right, shoulder to right shoulder. Turn a half-turn on the fourth count again facing partner.

**Measure 6** Return to original place with 3 steps and a half turn as before.

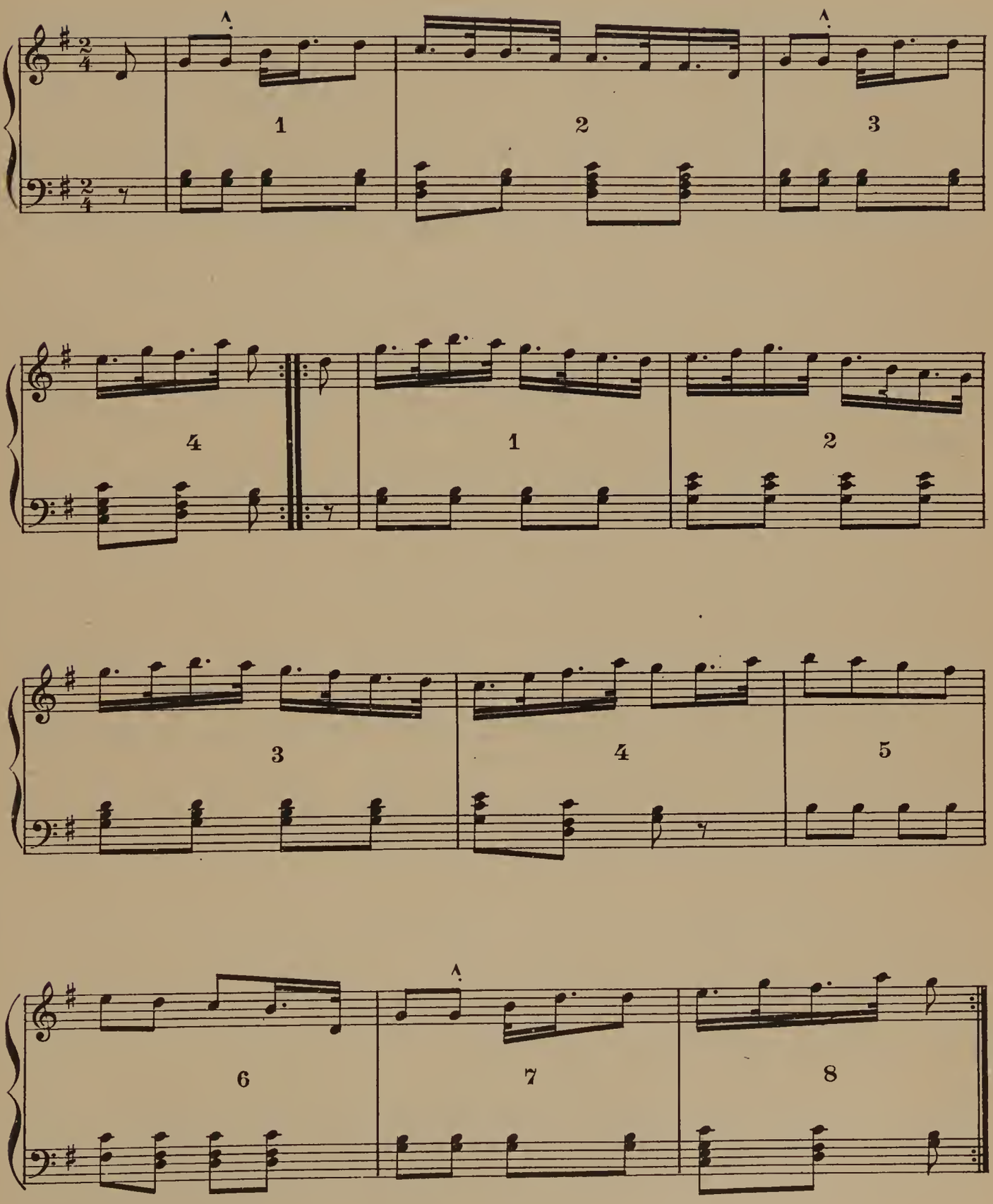
**Measures 7-8** Repeat measures 5-6.

**Measures 1-8** Repeat II.

Repeat dance from beginning.

# SCOTCH DANCE

Arr. by Josephine Condon



# GERMAN COUPLE DANCE

FORMATION: Double circle, facing in Line of Direction.* Hands on hips. Both begin outside foot.

I.

**Measures 1-6** Take six "Holland"steps.

HOLLAND STEP: Step on outside foot (Count one)
Brush inside heel across in front of outside foot (2)
Hop on outside foot (3)
For next measure begin same step with the inside foot.

**Measure 7** Jump backward, feet together and bending knees outward.
Partners are still side by side. (Count 1-2)
Jump backward (Count 3)

**Measure 8** Jump backward (Count 1) Hold on counts 2-3) In the last two measures the first jump is big; the last two are small.

**Measures 9-16** Repeat all.

II.

**Measure 1** Boy drops to his right knee, while the girl runs in front of him with a sort of figure eight coquetting with him; now disdainful, now relenting. On the sixth measure she ends, facing him in single circle* formation. He stands erect on last count of Measure 6.

**Measures 7-8** Boy places his hands at girl's waist while she places her hands on his shoulder. Jump one big jump and two smaller ones as in Measures 7-8, I. Only this time couples are in single circle formation, facing each other. They progress in line of direction, boy forward and girl backward.

III.

Keeping the same position, single circle, partners facing.

**Measure 1** Both lean their bodies sideways toward the center and place the heel of the foot on the center side at second position toes up (Count 1-2-3) Second position is placing the foot to the side.

**Measure 2** Change, placing the feet away from the center at second, and leaning the bodies toward the extended feet.

**Measures 3-4** Jump three times as in Measure 7-8, II.

**Measures 5-8** Repeat above.

**Measures 9-16** Repeat all.

*See glossary

IV.

Keep same position.

**Measures 1-6** Six "Dutch-waltz" steps done in an exaggerated manner lifting free foot high in air and to side instead of across. Progress in line of direction.*

**Measures 7-8** Three jumps as before.

If exit is desired, let the children retire with the Dutch waltz step, turning as they go.

Dutch waltz step described for the left foot: Step on left foot (1) brush right foot away from the left high to the side bending body away from it (2).

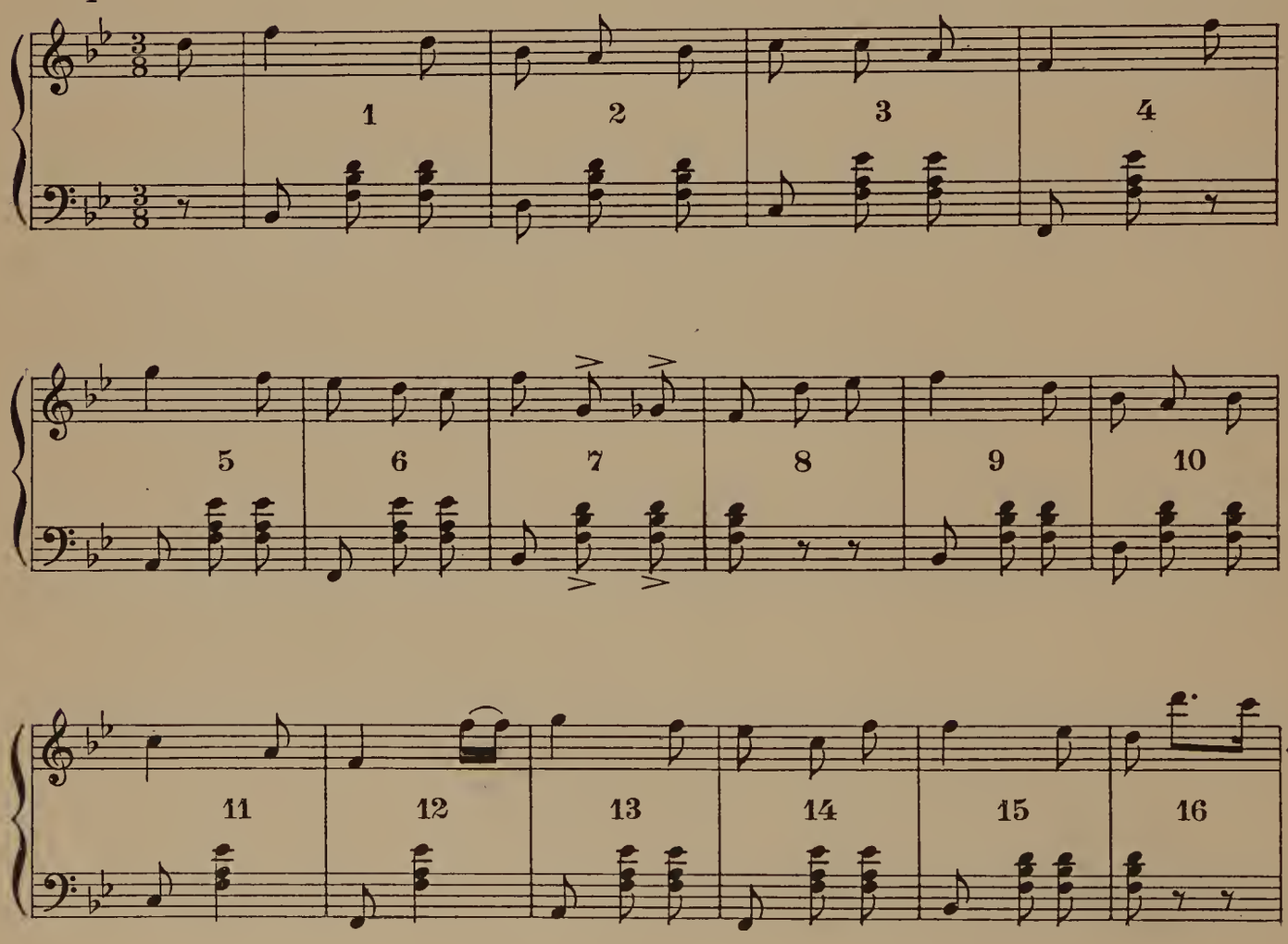
Hop on left foot (count 3)

Continue above alternating feet.

## GERMAN COUPLE DANCE

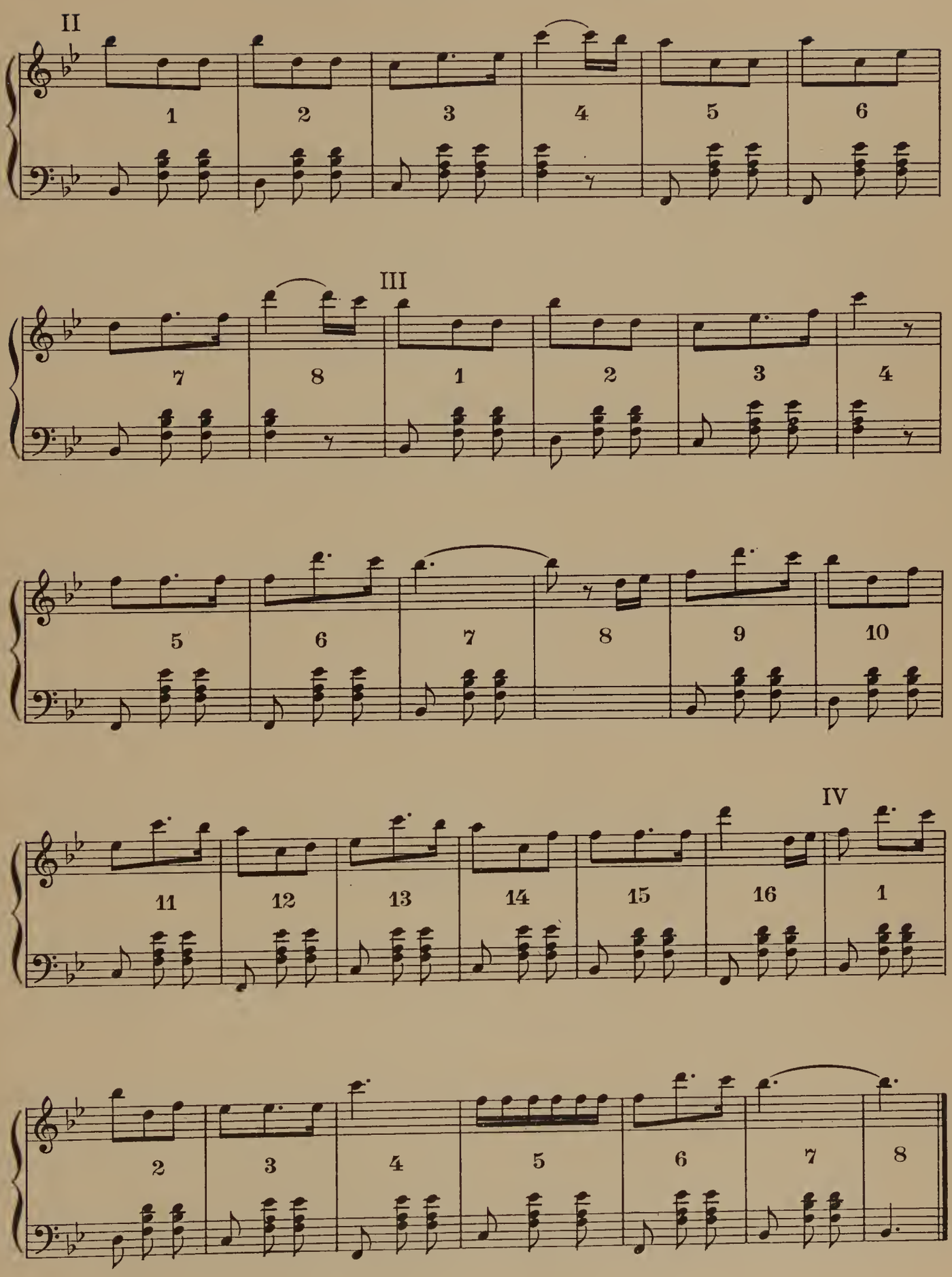
Arr. by Josephine Condon

I




*See glossary

GERMAN COUPLE DANCE (Continued)



SPANISH PARTNER DANCE

# LA JOTA (La Hōta)

FORMATION: Two parallel lines facing one another; the men in one, and the women in the other. If space permits have about fifteen feet between lines.

INTRODUCTION:

Measures 1 - 6 Both lines run forward with little steps bending slightly forward from the hips. The girl holds her right arm above her head. Her left hand is placed palm down on her left hip with the fingers forward the thumb backward. Hereafter this position will be called akimbo.

Measures 7 - 10 Make a complete pirouette turn, man on right foot, girl on left, End facing partner. Man's left foot pointed at side, girl's right.

A pirouette turn is made entirely on the one foot with a staight knee. The free foot is usually placed at the side of the supporting foot at the ankle, with the knee held well to the side. In this case, however, the free foot is lifted high and swung across the supporting leg as the turn is made. Do not put the free foot down till the complete revolution has been made. Bend the body toward the free foot. The arms are at fourth position on the first half of the turn to the fifth position on the second half, to akimbo on the point.

I.

Measure 1 Begin with the pointed foot; the man's left and the girl's right. Tap free foot to side (Count 1.) The free foot means the one that has no weight on it. Raise free foot to side-aerial, with straight knee, and toes pointed down. (Counts 2-3) Arms held at an oval in front of body, palms in toward body, fingers pointed toward floor.

Measure 2 Bourreé:- Cross rear, step side, and step bringing feet together. Bourreé described for man's part. Cross the left foot behind and place weight on it; step side on right foot placing weight on it; bring left foot up to right and place weight on it. Left arm up and right hand out at side, palm down. Girl's part vice-versa.

Measures 3 - 4 Repeat measures one and two beginning with other foot.

Measures 5 - 12 Repeat measures one through four twice more.

Measure 13 Repeat measure one.

Measures 14-15 Girl runs forward four steps (right, left, right, left) passing man's left shoulder and looking back over her left shoulder at him.

He steps on left foot and making half turn to left points his right foot. Right arm akimbo, left above head, They are now both facing forward, the man two or three feet behind the girl.

## LA JOTA (Continued)

### II.

### PURSUING FIGURE

The man pursues the girl making as large a circle as space permits. If the space is contracted, make a double circle. Both begin with right foot. Every couple in the parallel lines goes to their right in this circular figure.

**Measure 1** Leap forward on right foot and close left foot behind right placing weight on it. Step forward on right foot (sort of a leaping two-step)

The arms are held laterally away from the leaping foot. In this case the leaping foot, being the right, the arms are swung laterally to the left. (Sometimes the dancers pretend to be twanging a guitar with the right hand, while they hold the instrument in the left.)

**Measure 2** Same as measure one, only beginning with the left foot; swinging arms laterally to right.

**Measures 3 - 14** Repeat measures one and two six times more, alternating feet.

**Measures 15-17** Pirouette turn on left foot. Girl makes one complete turn; man makes a one and a half turn. They end back to back. Girl steps back on right, pointing left foot to side; man points right. Arms akimbo over pointing foot. Look at each other over shoulder on pointing foot side.

### III.

### WHIRLING FIGURE

**Measure 1** Tap free foot (girl's left, man's right) to the side (Count 1) Swing free foot around backward making a half turn toward free foot. Man's weight is on left. Girl's weight on right; (i.e., pirouette foot) Bend body toward swinging foot (Counts 2-3.) Do not put the free foot down until first count of of next measure.

**Measure 2** Complete turn with three little steps at place. (This is really a backward pirouette in measure one, and a simple bourreé on measure two.) Partners, having made a complete turn, are again back to back.

**Measures 3 - 4** Repeat above beginning with the other foot.

**Measures 5 - 8** Repeat measure 1-4 alternating feet.

**Measures 9 - 11** Repeat measure one, two, and three (Man's left and girl's right foot free.) Instead of making a half turn on three steps, make a complete turn facing one another with two steps (right-left) for the girl, and two steps (left and right) for the boy. Boy's left foot should be free; girl's right.

## LA JOTA (Continued)

**Measure 13** Beginning with free foot step side (Count 1-2) draw other foot up to it and transfer weight. (Count 3)

**Measures 14-15** Repeat measure 13 two times more.

**Measure 16** Step side again and swing free foot (boy's right and girl's left) rather high and across the supporting foot.

**Measures 17-20** Step side in other direction with boy's left and girl's right and repeat the three step-draws in the opposite direction, ending with step, swing on measure 20.

4X

**Measures 21-28** Repeat measures 13-20, only on the last measure instead of the swing the man steps back on his left foot turning so the partners are back to back; right shoulder toward partner's right shoulder; about five feet between partner's shoulders.

The arms in the "step-draws" are akimbo over the drawing-foot side and the other arm is held above the head. When the direction of the step draws is changed; change the position of the arms.

### IV.

Both begin with foot toward partner (right foot) and travel sideways till they almost touch their partner's shoulder with the following step. Look toward partner.

**Measure 1** Both step side with right (counts 1-2) draw left to right, putting weight on left (Count 3) Arm akimbo away from partner; other arm up above the head.

**Measure 2** Step side on right raising right shoulder high towards partner.

**Measure 3** Repeat measure one to the left, changing arm position.

**Measure 4** Step on left and make an ankle pirouette (see step 1) turning once and a half around. Both arms are akimbo on the turn.

Be sure not to put right foot down on this measure. Partners end back to back as before, only now the left shoulders are toward one another.

**Measures 5-16** Repeat three times more, left-right-left. Only on the last measure pirouette so that both face front side by side, man's left shoulder toward his partner's. Then free the foot toward the partner.

## LA JOTA (Continued)

### V.

**Measure 1** Beginning with the foot toward partner, brush the free foot swiftly forward, backward, and forward on the floor. (Counts 1-2)

Leap on the inside foot making a quick half turn as you leap and swinging the free foot across the inside foot as you make the turn. (Count 3)

**Measure 2** Leap on foot toward partner, close outside foot to inside, placing weight on outside foot, cutting inside foot to side toward partner.

**Measures 3-4** Repeat all - the man's right shoulder is now toward partner's left.

**Measures 5-16** Repeat measure 1-4 three times more. On last measure both free the left foot.

### VI.

Both left face which will make both face in same direction with the man behind the girl.

Both take the same step, the girl leading and looking provocatively over her shoulder at the man who pursues her.

**Measure 1** Both begin with left foot, leap forward left, close right foot behind it; step forward with the left.

**Measure 2** Repeat above beginning right foot.

**Measures 3-8** Repeat one and two three times more, turning as you progress, and bending the supporting knee on first count of each measure. The man passes the girl on the seventh measure and drops on his knee before her on the eighth measure. Arms out-stretched.

The arms are changing fourths during the leaping step. She makes a pirou - ette turn on her left to the left, swinging her right foot above his head.

**Measure 10** She steps back on right foot, pointing her left foot toward him. Hold pose for a moment.

Very often when the couples are dancing, if the girl does not dance very well or the man distrusts her ability, he drops his head between his knees for safety when she swings her right foot above his head on the pirouette.

This dance is the great fiesta dance, done by all classes. It is a matter of practice to keep the lines spaced evenly and free from collisions with other couples.

# LA JOTA

J. JIMENEZ
Arr. by Josephine Condon

INTRODUCTION
Tempo de Jota

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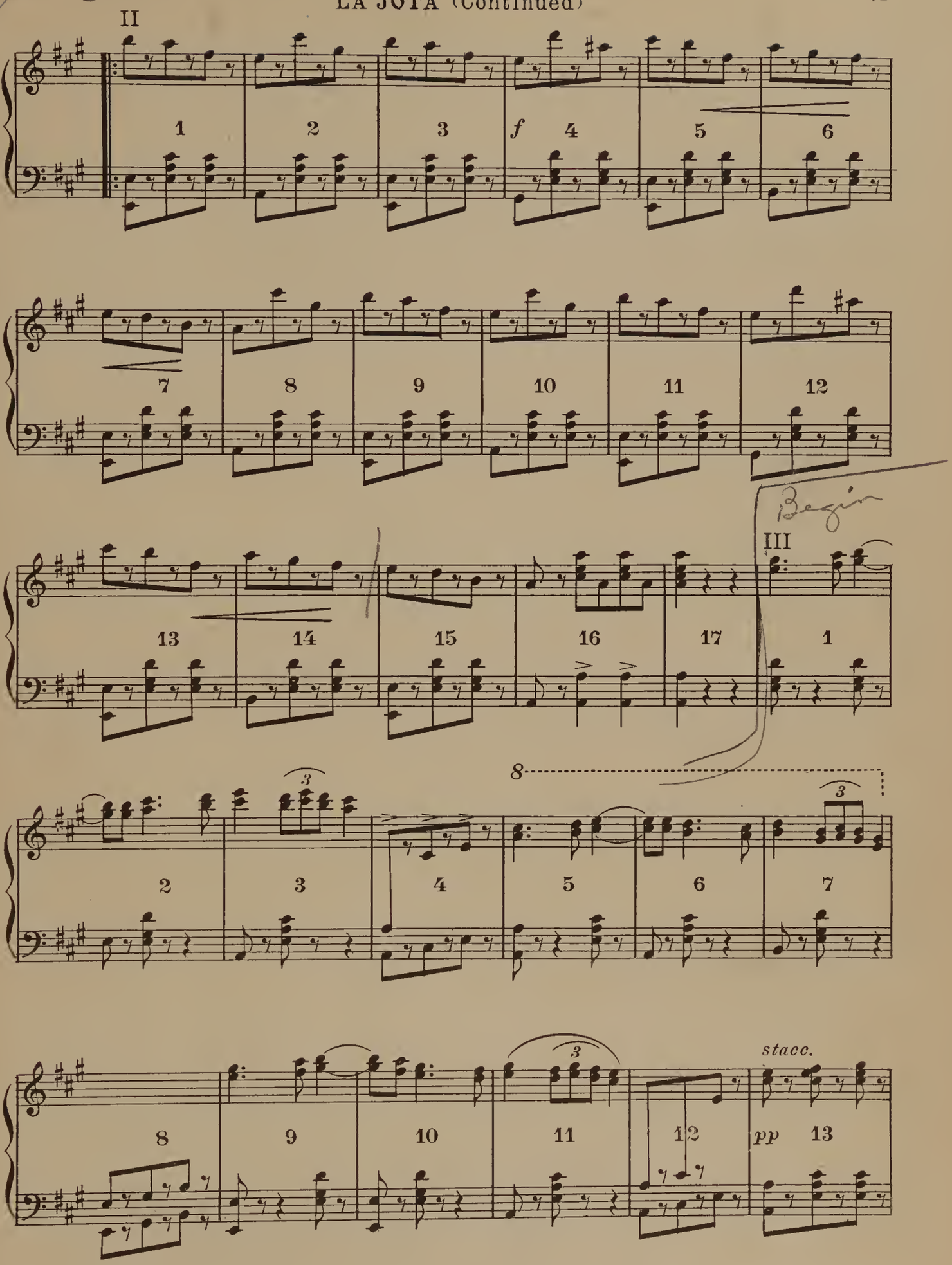
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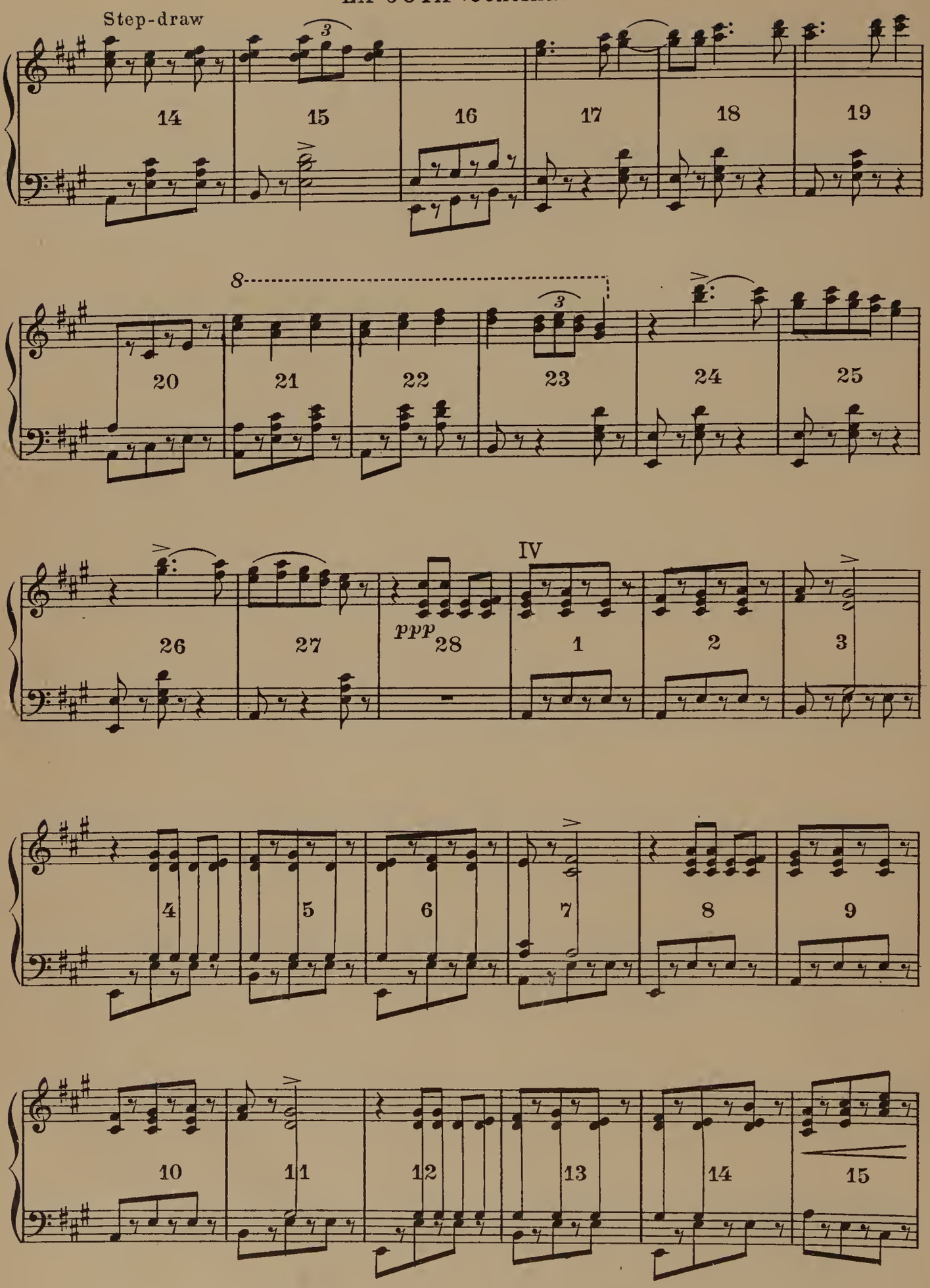
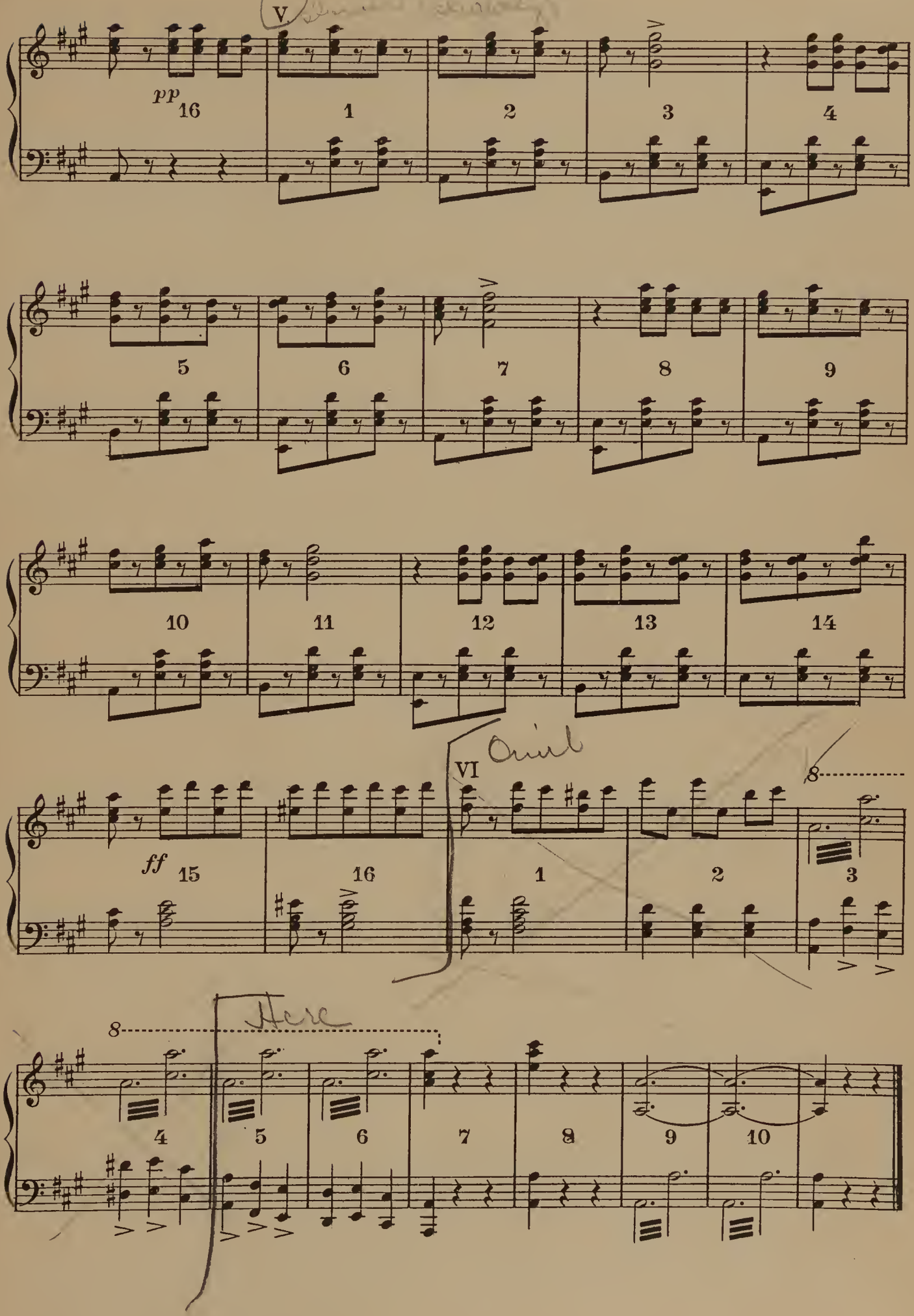
LA JOTA (Continued)

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# JARABE

## Mexican National Dance

The Mexican girl's costume is very colorful, usually a combination of green and red, or sometimes white. Her costume consists of a white short-sleeved blouse heavily embroidered in beads with a very full skirt of green and red, (occassionally white). If she is fortunate and industrious her skirt will be profusely decorated with spangles, and it will be ankle length. With this high heeled slippers are worn. Over the blouse a long sash or scarf called a roboza is arranged in a certain way. At its middle it is drawn straight across the waist or breast, crossed at the back, and the ends drawn up over the shoulders and left hanging down loosely each side in front or else the ends are tucked down each side under the sash in front. The hair is worn in two braids.

The man's costume is very picturesque. A white "blousey" shirt, a low-cut vest, a jacket cut something like a long bolero, and long rather tightly fitting pants decorated sometimes with silver buttons. On his head he has a huge sombrero and on his arm he carries his brightly colored zarape. (See picture.)

The Jarabe is danced all over Mexico but is done quite differently in different parts of the country. The following is a description of the dance as done in and around Guadalajara.

Although the dance is a couple dance, the steps for both men and girls are essentially the same and usually begin with the same foot, so I have thought it easier to describe the girl's part and at the end of each step when necessary I will explain what the man does in partner formation.

INTRODUCTION: Man and girl stand side by side but about two feet apart, the man to the left of the girl. Both begin with right foot and run forward six steps. On the chord they make a quick left pirouette on the left foot facing partner and point the right foot forward. (i. e., 4th position) During this and throughout the dance the man's hands are clasped behind his back unless otherwise stated. The girl's arms are holding out her full skirts during the run and through steps I-XII.

Music
**Measure 1**

Music I

I

**Measure 1**

At first count six to a measure till the step is learned; then count two to a measure. Place the right heel forward at 4th, putting weight on it (count 1). Step on ball of left foot at place (ct. 2). Bring back right foot beside left (i. e., 1st position) and step on ball of right foot (ct. 3).
Repeat above placing left heel forward, etc. (ct. 4-5-6).
This step is done very rapidly alternating feet and after it has been learned turn the right toe inward (pigeon-toed) and then on the same count of one pivot it out not moving the heel on which you are pivoting from place.
Do the same with the left on count 4.

**Measures 2-8**

Repeat above only on the last count of the eighth measure stamp the left foot at place putting no weight on it.
During this the girl swings her arms laterally away from the heel-pivot foot.

Music II

II

**Measure 1** Girl's part: Drop at place flat on left foot with emphasis (ct. 1). Brush right heel straight forward on the floor past the toe of the left foot placing no weight on the right heel and raising it slightly off the floor at the end of the brush (ct. 2). Bring right foot back beside the left and rapidly transfer weight to ball of right foot (ct. 3).
Again drop weight flat on left foot and repeat above (cts. 4-5-6).

**Measures 2-8** Repeat the above step making a small circle to the left about six feet in diameter and coming back to original position. Distance is gained when the weight is dropped on the left foot each time on counts 1 and 4.
Arms: The left arm still holding the skirt is held rather high while the right hand is held low and draws the skirt towards the left away from the right foot as they progress around the circle. The man with the same step and beginning with the same foot (left) circles to his left and follows the girl making a complete circle to the left. They both end back at place and facing each other.

Music III

III

**Measure 1** Girl's part: (Man's the same beginning with left foot also) This step is done at place turning alternately slightly to the left on the odd measures and to the right on the even. Drop weight on the left foot with emphasis, brush the right heel forward, and transfer weight on the ball of the right foot as in the preceding step (ct. 1-2-3).
Again drop the weight on the left foot (ct. 4) and brush the right heel forward (count 5).
On the last count in the measure brush the toe of the right foot back past the left foot (count 6).

**Measure 2** Drop the weight flat on the right foot (no hop in any of these unless expressly stated) (count 1) and brush the left heel forward (count 2). Bring the left toe back beside the right foot and transfer weight to the ball of the left foot (count 3). Again drop with emphasis on the right foot, brush the heel of the left foot straight forward and brush the ball of the left foot back placing no weight on it this time. (count 4-5-6).

**Measures 3-8** Repeat the above two measures three times more.

Music IV

IV

**Measures 1-8** Repeat the preceding 8 measures. The left foot is free on count 6 of last measure.
Girl's arms are laterally away from the brushing foot each time.
The man, beginning left foot also, does the same step as the girl in III and IV only opposite and facing her.

Music V

V

This step is a sort of shuffle step and is executed in a circle to the right very lightly and quickly with knees bent to the outside.

**Measure 1** Beginning left foot the girl circles to the left followed by partner as in II. Step on the left and brush the right foot across in front of the left ending the brush an inch or so off the floor; brush the ball of the foot with great quickness out to the side; then brush in again (count 1-2-3). Step on right and repeat above only brushing with the left (counts 4-5-6).

**Measures 2-7** Repeat above steps six times more getting back to original place on the last measure.

**Measure 8** Both pirouette on left foot quickly to the left at place and facing one another.
Girl's arms: Holding skirt out at side and waving hands slightly in a lateral movement toward the stepping foot.

Music VI

VI

This step is done against the music inasmuch as there are four movements to the step against three beats to the music. The step is done eight times to the 24 measures of music. The partners are again facing each other about five feet apart.
Girl's part: (Man's the same).

**Measure 1** Point right toe directly in front of left foot hopping at the same time on the left foot (count 1). Touch right heel directly to side (i.e., second position) again hopping on left foot (count 2). Step on right foot directly in front of left (count 3).

**Measure 2** Kick left foot directly to side, knee straight and hopping on the right foot at place (count 1) Point the left toe close in front of the right, hopping at the same time on the right (count 2). Place left heel at side, hopping on the right (count 3).

**Measure 3** Step on left foot (count 1).
Kick right foot to side, hopping on the left foot (count 2).
Touch right toe in front of left, hopping on left (count 3).

**Measure 4** Touch right heel outside and hop on left (coun 1).
Step on right foot (count 2).
Kick left foot to side, hopping on right (count 3).

**Measures 5-8** Repeat above four measures beginning left foot.

**Measures 9-24** Repeat all twice more.
Girl ends step with her right foot free.
Man the same.
Girl's arms swing skirt laterally away from the free foot.

Music VII

VII

Count 1-2-3 to a measure.
Partners are still facing one another. Both begin with right foot and do the same step. Girl begins to make a circle to the left. Boy also circles to his left.

**Measure 1** Girl's part: She drops her weight flat on the right foot with emphasis at the same time making a sort of push with the left sideways (i.e., a brush step) (count 1). Cross left foot behind right (count 2).
Step side with right to the right (count 3).

**Measure 2** Repeat the above step dropping the weight on the left foot (count 1); crossing the right foot behind the left (count 2) and stepping sideways with the left to the left (count 3).

**Measures 3-12** Repeat above five times more making a complete circle and both end side by side facing forward as in the Introduction.
On the first measure the girl looks over her right shoulder provocatively at the man, on the second measure over her left.

He, following her, bends forward at the hips and sways right and left to intercept her glances as he performs the same step with the same foot as hers.

Arms: As in the first measure. The right arm is held low over the "dropping" foot, the other arm holds the skirt up as high as the left shoulder. Vice versa through the next measure. The man bends towards the "dropping" foot.

Music VIII

VIII

Partners are now facing front, side by side with about four feet between them. Man at girl's left. Both begin with the outside foot (man's left, girl's right) and travel away from one another on the first two measures.

Girl's part: Her weight is on her left foot. (Man's vice versa.)

**Measure 1** Drop weight flat with emphasis on the right foot, transferring the weight quickly from the left with a little pushing movement sideways of the left (i.e., a sort of "brush" step with left) at the end of which push the foot off the floor (count 1 for the brush and 2 for the drop-step). Repeat twice more (count 3-4-5-6).

**Measure 2** Repeat brush (count 1), step (count 2) once more. Point left heel, toe up, to left side toward partner (count 3-4). In other words we have just done 4 brush, drop-steps. Bring left foot close in front of right with toe pointed down and just touching the floor (count 5-6).

**Measures 3-4** Both begin brushing with the outside foot and stepping on the inside foot toward their partner, passing one another, the girl in front of the man on the "brush-steps". On the heel, toe-step place the inside foot (toward the partner) heel to side, and then close in front of the standing foot as before.

**Measures 5-6** Beginning inside foot they cross again progressing to the original place with the same step as in measures 3-4.

**Measures 7-14** Repeat measures 3-6 twice more. They will be back in original place.

**Measures 15-16** Girl beginning left foot, turns a little circle at place to left with five brush-steps and ends with stamp, facing partner.

The man, beginning right foot, turns at place with the same five brush-steps and on the fifth step, as he faces her, throws his sombrero on the floor between them, and quickly shifts his weight to left foot.

Girl's arms: Skirt held well out to each side and on heel-point, she draws the skirt quickly away from that foot. Partners look at one another on passing and on the heel-point.

Music IX

IX

Girl begins to circle the hat with the following step while the man follows her also circling to the left around the sombrero.

Both begin with the same foot, the right, and circle to left, man following girl.

Count 1-2-3-4-5-6 to a measure, till you analyze it; then count two.

**Measure 1-6** Point right foot forward crossing it a little in front of left and putting a little weight on the ball of the foot (count 1).

Drop weight flat on left foot and with a relaxed, slightly bent left knee (count 2-3).

Point right foot backward (at 4th) putting a little weight on the ball of the foot (count 4).

Drop weight on left foot as before, brushing the right foot up into a saucy little kick to the side with the right knee bent, but almost at a right angle (count 6).

As this is done, the girl looks over her right shoulder as if to see the foot kicking.

**Measures 7-8** Repeat the above step half circling to the left and getting into partner's place on the seventh measure. Both made a 1/2 turn to the left on the eighth measure.

Music X

X

**Measures 1-8** Return to original place with the same step done in IX eight times, only this time begin with the left foot, and "drop" each time on the right. End this step facing one another. On count 6 of eighth measure girl steps on left foot. Man's left foot is free.

Girl's arms: Arms laterally toward the pointed foot on counts 1-2-3, then swing them laterally with a saucy little fling toward the kicking foot.

Music XI

XI

Count "one and two and" to a measure.

Partners facing each other on either side of the sombrero which still lies in same position on the floor between them. Girl begins with the right foot; man with the left. Both do the same step progressing parallel to each other, and twisting bodies at the hips so that their torsos face one another.

Boy o ⟶

Hat

Girl x ⟶

**Measure 1** Girl's part: Step sideways with stamp on right foot (count 1). Brush left heel across in front of right, (count "and") raising it high with straight knee. Turning slightly right, step forward on ball of left foot (count 2). Bring up right foot to left and step on ball of right foot (count "and").

**Measure 2** Facing partner again step sideways on the left to the left (count 1). Brush the right heel across in front of the left foot and finishing the brush quite high in air with a straight knee.

Turning slightly to the left step forward, (count 2).

Bring up the left to the right and step on ball of left (count and). They are now back in original place.

**Measures 3-12** Repeat all five times more, always progressing on parallel lines.

Arms: Holding out skirt on either side.

## JARABE (Continued)

Music XII

### XII

Count "1 and 2 and" to a measure.

Girl circles to the left around the hat as does the man following her. They both do the same step, beginning left foot and progress to partner's place on the first eight measures. On the second eight measures they both left about face and return to original place with the same step.

**Measure 1** With a little leap (jété) land flat on left foot (do not hop on it) keep the knees relaxed. Cross right foot behind left just tapping the tip of toe to the floor with no weight on it. Look over left shoulder till you can see heel of tapping foot (count "and").

Leap flat on right foot (count 2).

Cross left foot behind right and tap left toe to floor (count "and").

**Measures 2-8** Repeat all seven times more.

**Measures 9-16** Repeat 1-8 retracing steps back to original place where they end, facing each other on last measure.

**Measures 17-19** The girl's left foot is free. She steps on it and makes three rapid Tour de Basques on it at place, one to a measure. The man sinks on his right knee on the 17th measure while the girl swings her right foot over his bent head and over the hat between them on the first tour. While she is doing the second tour he picks up the hat and on the third, which she ends facing forward, he steps quickly behind her and places the hat on her head. See picture.

They are now both facing forward. Really the last turn is a pirouette, as she turns on the left, keeping the weight on it and pointing the right foot.

Tour de Basque: (Described for left foot, 2/4 time.) Step to the left on the left foot turning the toe well out (count 1). Swing the right foot around in front of the left and let it carry the body slightly with it, turning the body somewhat toward the left so that the ball of the right foot can be placed on the floor, about ten inches back of the left. Weight is equally placed on the balls of both feet, (count "and"). Finish the turn to the left on the balls of both feet and drop the weight on the right foot and pointing the left (count "and").

During the swing bend the body toward the swinging foot. The left foot is now free to repeat this step.

Music XIII

### XIII

Count 1-2 to a measure. Partners are now facing forward side by side with the girl at her partner's right side. Both begin with the right foot, and go backward with the same step.

**Measures 1-2** Four quick skips backward, holding the knees well out to the side. The girl holds her sombrero on with both hands throughout the step. Make the skips short and "snappy". And both bend the body forward at the hips a little.

## JARABE (Continued)

**Measures 3-4** Four quick skips forward.

**Measures 5-8)**
**Measures 1-8 (** Repeat above seven times more.
**Measures 17-32)**

Sometimes the dancers on measures 5-8 face each other and do the same step backward from one another, then forward; then side by side again etc.

Music XIV

### XIV

This is sometimes called the Skating step and should be practiced so it can be done twice as fast as fast as described. The step is the same for both man and girl. Partners are still side by side. Girl still wears sombrero, but takes her skirt in her hands again and holds it way out on either side as if to show her feet. Both bend forward a little and work backward with the following:

**Measure 1** Girl's part: She holds her feet together, almost touching in a parallel position. On count 1 pushes her toes out. On count 2 she pushes her heels out, so that her feet are parallel and about 8 to 10 inches apart.

**Measure 2** On count 1 she pushes her toes in (pigeon-toed) till they touch. On count 2 she pushes her heels so that the feet are again parallel and almost touching.

**Measures 3-8** Repeat above three times more.
Without changing position, progress forward with the following:

**Measure 9** The feet are parallel, instead of pushing the toes apart on count 1, push the heels out, leaving the toes touching (pigeon-toed).
On count 2 push the toes out, making the feet parallel at a little distance apart.

**Measure 10** Push the heels in till they touch (count 1).
Push the toes in till the feet touch and are parallel.

**Measures 11-16** Repeat above three times more advancing forward. As soon as rapidity is gained do on measure 1 what in the description takes two measures, etc.

Music *Slow*

### ENDING

**Measure 17** Count 1 and 2 and, to a measure.
Both pirouette quickly to left on left foot. Partners quite close together (count 1 and). Both bend left knee deeply, weight on both feet, making a quarter turn to left quickly, the girl behind the man (count 2 and).

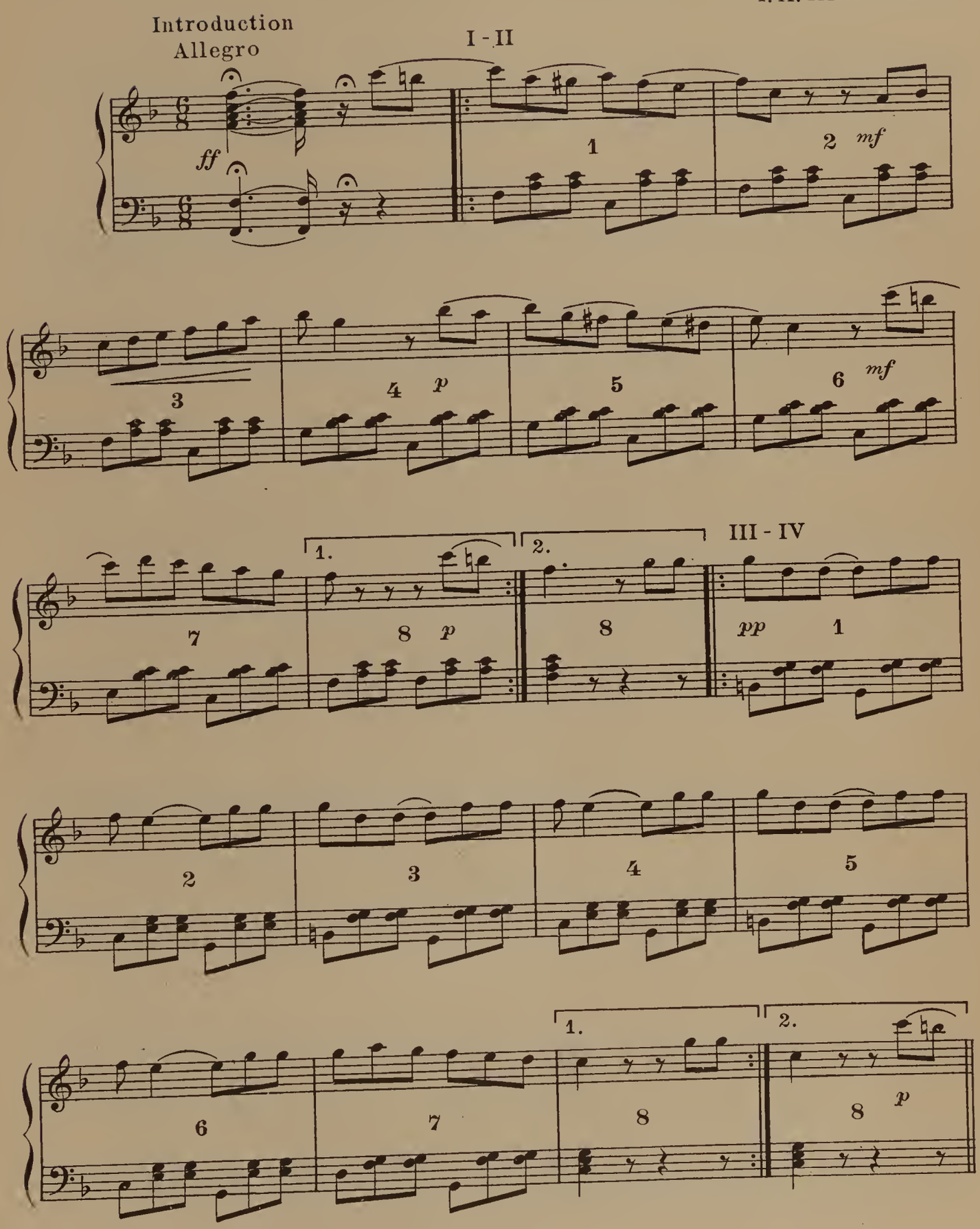
**Measure 18** Girl keeps feet in same position, and both face a half turn to right, bending the right knee deeply. The man is behind the girl now. It is a sort of* charge keeping the feet at place as near as can be. He seizes her hands (which are still at her skirt) in his and looking at her while she looks over her left shoulder at him.
The dance is done with great dash and flirtatious emphasis.
There is a Columbia Record Nº 2090 X called Jarabe Tapatios, which will be found useful to practice by.

* See glossary

DANCING THE JARABE

# POPULAR JARABE TAPATIO

F. A. PARTICHELA



# POPULAR JARABE TAPATIO (Continued)

V

1 2 *mf* 3 4 *p*

5 6 *mf* 7 Pirouette 8 *p*

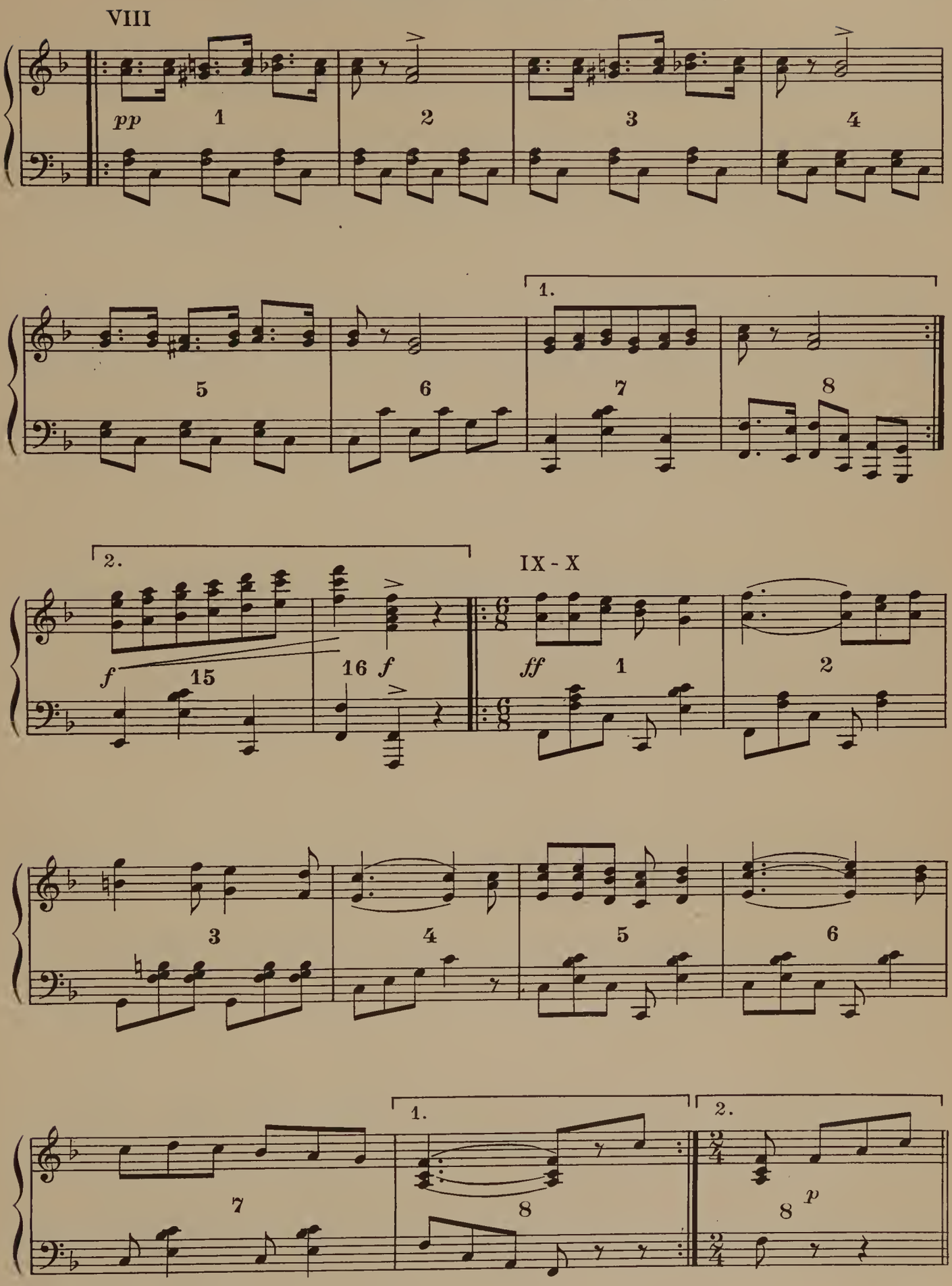
VI - VII

Played more slowly for VI

1 2 3 4

5 6 7 8

9 10 11 1. 12 2. 12 *ff*


VIII
pp
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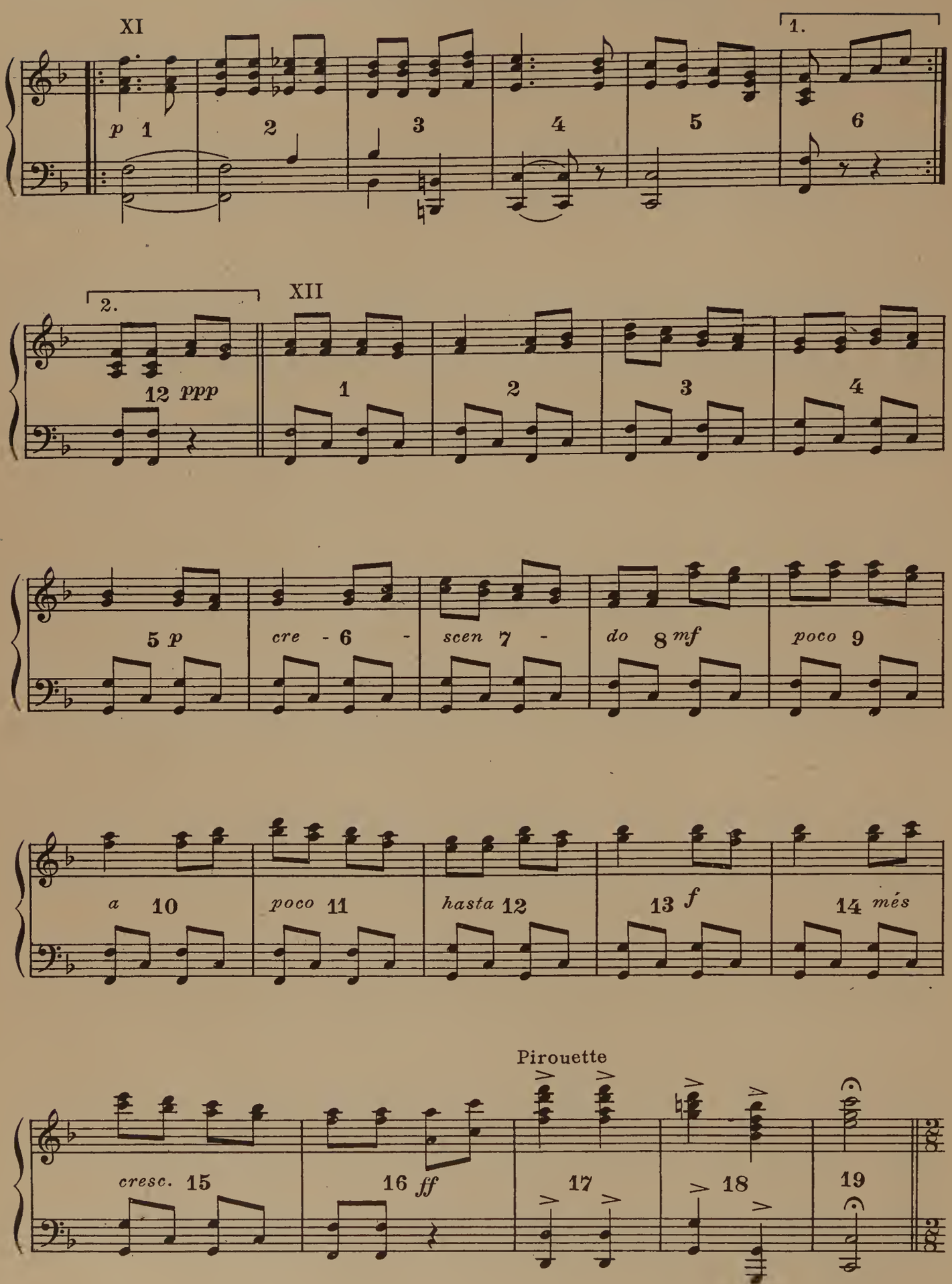
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poco 11
hasta 12
13 f
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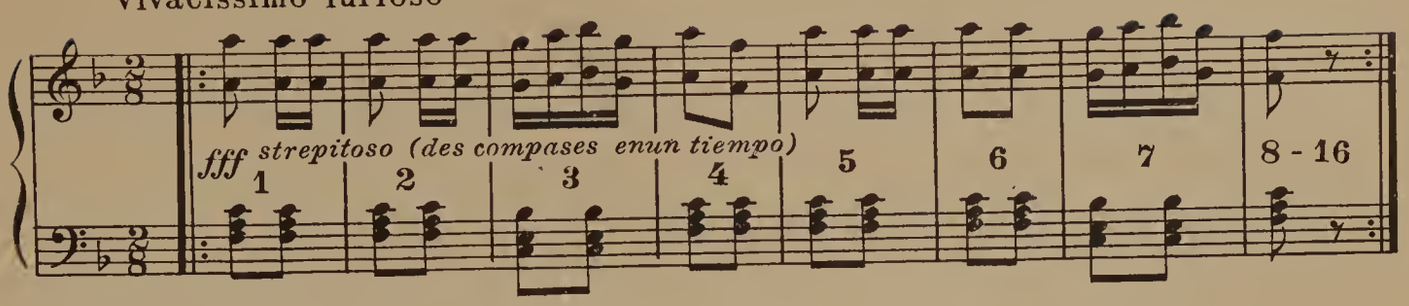
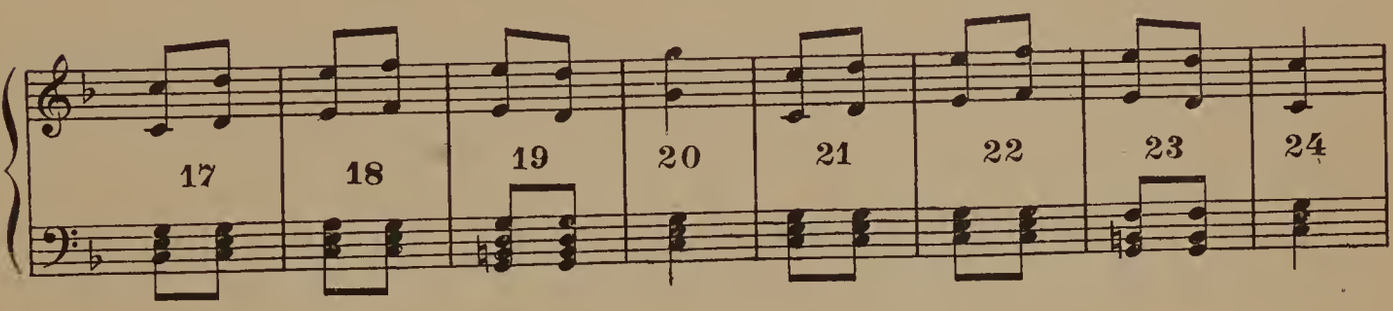
Pirouette
cresc. 15
16 ff
17
18
19

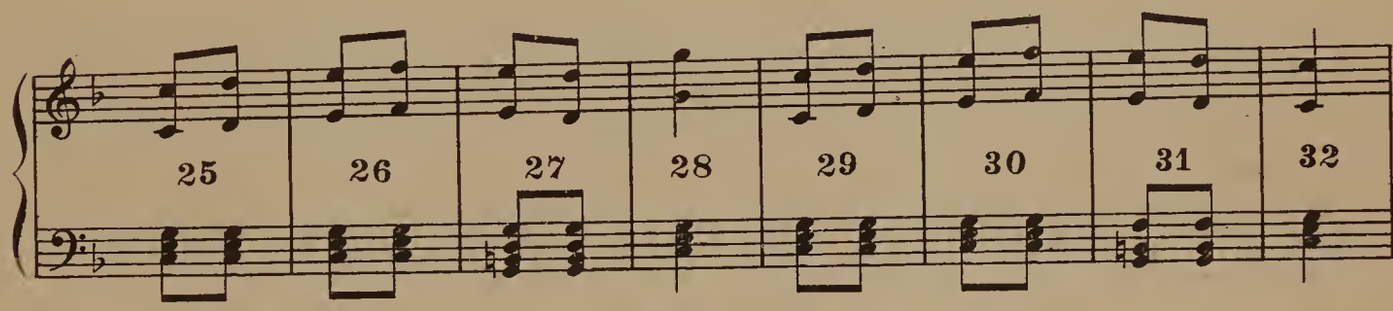
# POPULAR JARABE TAPATIO (Continued)

XIII

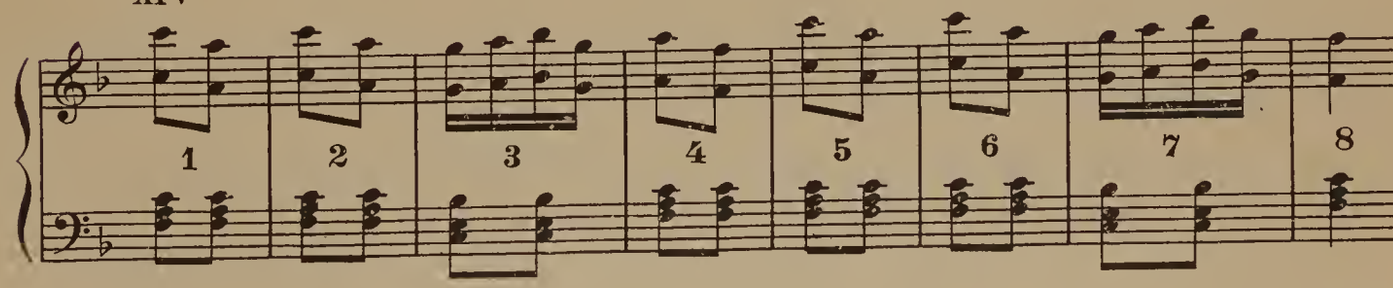
Vivacissimo furioso

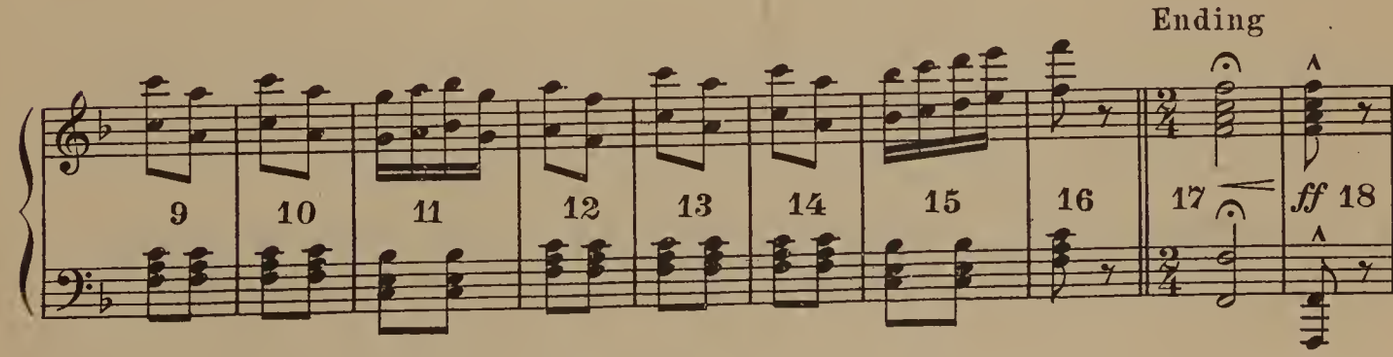



XIV



## NOTE ON COSTUMING FOR THE INDIAN DANCES

I thought it might be interesting to tell a little of the way the Indians dressed for these dances and then when they were given in a pageant during an Indian episode the costume director could fashion the costumes as nearly like the original as her ingenuity could devise. The following description is taken from a book "To the American Indian" written by a princess of the Klamath Indians, Chenawah, by name. She writes as follows of the "Deer Skin" Dance:

"The men all wear a buckskin blanket made of two and three deer skins, dressed with the hair on and made very soft, these are sewed together with the sinews of the deer used for thread, with a bone needle and to the lower part of the blanket they sew the tails of the civet or ring-tail cat. This blanket is fixed so as to be tied around the waist and hangs down below the knees with the cat tails dangling at the bottom." (The hairy side is worn in on fair days, out on rainy ones.) "All the dancers have great rolls of shell-beads, called Turk-tum strung around the neck, hanging down over the breast and reaching to the waist. All have head-dresses but no feathers, only the one bald eagle feather that is stuck in the back of the hair and stands up perpendicular." The end-men who carry the flints which are sometimes red in color, or red and white, or most valued of all just white, are carried by the end men who are garbed like the rest except for their head-dresses. These head-dresses are made of "a close woven cloth which we made ourselves from the small thread fibres of the flag ("wild iris;") these are twisted into strands and woven into a thick heavy cloth. These are some eight inches wide by three feet in length or more, and are ornamented with the tusks or teeth of the sea-lion, fastened at the upper edge of the piece and this cloth is placed in the center of the forehead, with the tusks in front, and then tied at the back of the head with the ends floating behind.

In the Jumping dance the men were originally nude and the women also except for a maple-bark skirt fastened around the waist and hanging to the knees. For many years now, however, the dancers dress in this as they do in the White Deer dance except for the accessories. The head-dress is really very beautiful and is of brilliant red and white in a sort of helmet effect (see picture), and is made from the scalps of wood peckers "which they sew together from sixty to one hundred in number on a piece of nicely dressed white buckskin, it looks like a plug hat." The flat purse-shaped baskets used in this dance I have already spoken of in the dance-text.

The pictures given with the dances will give a very good idea of the costumes and head dresses for the pagcant costume committee.

The Corn Dance was done by the Plains Indian by the women of the tribe who were dressed in the traditional style – tunic and skirt fringed and beaded. The hair was worn in two braids and the only head dress was a beaded band around the head and beaded or plain moccasins on the feet.

Any good costume book will explain how to make the costumes, but for those who have no costume committee and to those to whom expense is an object, I will give a few practical hints for their making. Usage in staging has conventionalized the costume for men of all the Plains Indian tribes into a tunic and fringed pants. The real Indian of course wore a breech clout for his main article of clothing in the summer or his torso bare and pants constructed of hide first rubbed to a soft pliablencss by the squaws; so in this chapter I will devote myself to his winter outfit. In making the man's costume, buy a Butterick pajama pattern. In cutting it out have the tunic for adults long enough so that it falls eighteen inches (including fringe) below the waist line of the person it is designed for. Cut a hole for the neck and slit it down the front enough for the wearer to get in it easily. Be sure and have no buttons. The trousers should be ankle length. Cut fringe and put it on around the bottom of the sleeves, trousers, tunic and along the underseam of sleeves if the character is a chieftain, just around the bottom of the tunic if it is a brave. Very creditable moccasins can be made from slumber shoes bought at the nearest "ten cent" store, and dyed leather color or from a card-board sole covered with khaki and a top of khaki fashioned on moccasin lines. Have a war bonnet made from long hen feathers for the chieftain, and for the braves a feather stuck in the hair perpendicularly at the back of the head with a band. The conventionalized women's dress either is a tunic like the man's and a skirt about fourteen inches from the ground or a straight gown hanging from the shoulders. For make-up I always use Indian make-up powder which can be gotten at any local costumers. It is much better for making up numbers as it is easy and quick to put on and take off. As regards material khaki is more often used than any other and at a little distance gives the illusion desired. However if one wishes a very good substitute for leather at near view either white for the white deer skins or when dyed for the leather costumes, use cotton flannel. Soak it in water take it out and when partly dry, spread it out and hammer it with a hammer. Let it dry a little more and hammer it again; fold it and hammer it; then unfold it and hammer it some more. It is wonderful how realistic a little "elbow grease" can make it. A very illusory kind of hair can be made for either girls or boys from black cheesecloth made into a sort of skull cap with braids of black cheesecloth. Bright colored cotton is braided in with the strands and a bead-band can be added to conceal deficiencies.

M. S. S.

## Date Due

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